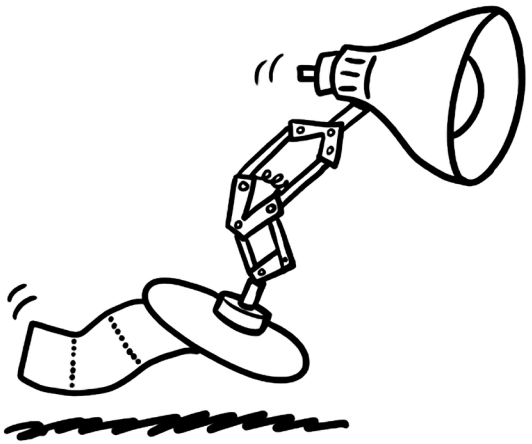
Disney · PIXAR
FUNNY!
Twenty-Five Years of Laughter from the Pixar Story Room
THIS WASN'T IN THE MANUAL.
W.A.L.-E
HIGH TOP SNEAKER
ouch!!
Foreword by JOHN LASSETER
Introduction by JASON KATZ



Disney · PIXAR

FUNNY!

Twenty-Five Years of Laughter from the Pixar Story Room

Foreword by **JOHN LASSETER**

Introduction by **JASON KATZ**

CHRONICLE BOOKS
SAN FRANCISCO

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Back cover, clockwise from top left: Domee Shi, pen; Matthew Luhn, digital; Joe Ranft, marker
Abouth the Authors page: Teddy Newton, marker
Title page: Matthew Luhn, digital

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Foreword

At Pixar, every film we make is guided by the story's heart, by its core emotion. But as we work out a story, discovering its character development and the twists and turns of its plot, we also always keep an eye out for where the humor will be.

Humor is not just a funny line of dialogue that can be said by any character. True humor comes from character, from a character's unique personality and the character's reaction to a particular set of circumstances. It's no surprise, then, that story artists, with their incredible ability to bring characters and moments to vivid life, are often some of the funniest people you'll ever meet.

When you bring a group of story artists together into a single room, the result is magical. Whether they're meeting to discuss a scene in the movie, or just goofing around, raucous laughter echoes from the story room every day. I've always firmly believed that if you're having fun working on a film, that fun will come through on screen. And as you'll see in these pages . . . there's not a group at the studio that has more fun than the story department.

John Lasseter

Joe Ranft, marker, pen, and pencil

Introduction

This book is filled with images you were never supposed to see. It's a chance to peek behind the curtain at the wonderful, sometimes weird process of creation at Pixar. The following pages showcase sketches, doodles, half-thoughts, crude one-liners, complete non sequiturs, and a handful of brilliant ideas that were not intended to be shared with anyone outside of the story room in which they were created. They were drawn to inspire—simple gags created to make the filmmakers, and ultimately the audience, laugh. This book celebrates the moment when a spark of an idea can take shape and grow into something the world can enjoy.

Every idea starts somewhere—Buzz and the gang crossing a busy road under orange traffic cones; Mrs. Incredible sailing her children to Nomanisan Island, her body stretched into the shape of a boat while her son's feet churn the open ocean like a propeller; or a monster emptying a full trash can onto a plate, turning the refuse into a gourmet lunch. Before these iconic moments made it to the screen, they existed as sketches, simple drawings created by skilled artists in the attempt to sell an idea. Often, in the development of our movies, the filmmakers will have a problem to solve or a moment in the movie that needs more entertainment. To remedy this issue, a team of artists (sometimes from across different departments throughout the company) will be assembled in the story room for what we affectionately call a "gag session." The goal of this meeting could be quite broad—perhaps the director feels the second act needs more humor. Or it could be targeted—maybe trying to come up with fifty ways a room full of preschool toddlers could turn a toy's life into a living hell. Ideas fly fast and furious and if the room is successful, the director will walk away with something that is sure to make the movie stronger.

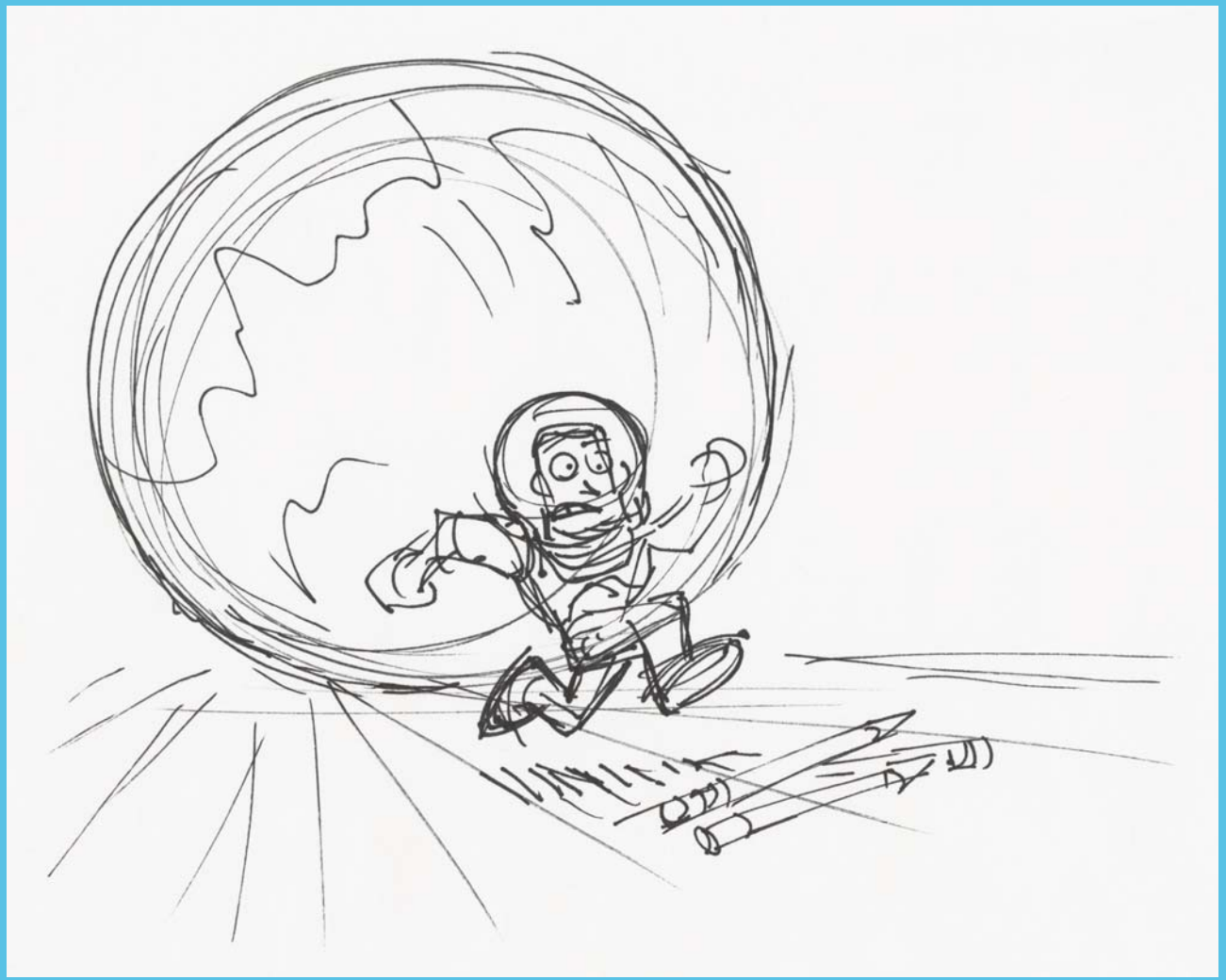
The term "gag session" is nothing new to animation. Filmmakers have been tasking groups of artists to come up with humorous ideas for cartoons since long before the first animated feature was created. Early animated shorts were merely a handful of gags strung together to form a loose storyline. Walt Disney was notorious for paying cash on the spot to the person with a session's best joke. Warner Bros' animation would host "No No Sessions," meetings in which people in the room were forbidden from saying "no" to any ideas (a tenet mirroring the "Yes, and" rule of acceptance in modern improv). At Pixar, the "gag session" follows our predecessors' examples. The funniest people in the company work together to solve a problem, committed to the belief that there are no bad ideas. The only rule is to try to make the person next to you laugh. Anything goes, and many times gags that we deemed too "out there" when pitched made it into the final film with great success (Buzz Lightyear switching to "Spanish mode" comes to mind). It's a shotgun approach to problem solving and a wonderfully spontaneous brain dump of

creation. Having been lucky enough to be in the room for many sessions myself, I can tell you they are one of my favorite parts of the story process. I love the energy of a group of artists building off each other's ideas with a hive mind level of efficiency. Egos are checked at the door and most of the time no one can recall the origin of a gag. I might get a laugh for a drawing that was inspired by something another artist said in reaction to a third artist's doodle. A "gag session" is a true team effort and a heck of a lot of fun.

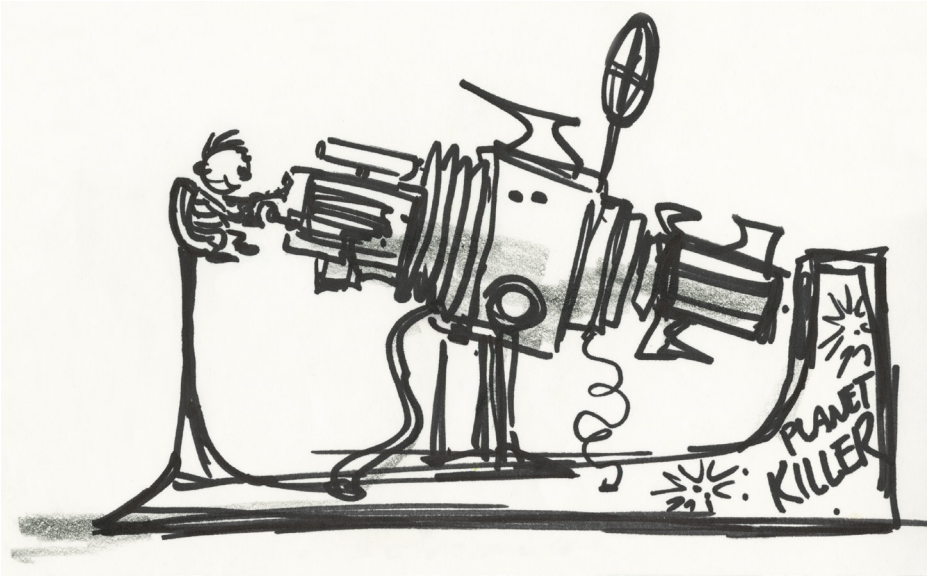
In your hands you hold a snapshot of the Pixar story process in its purest form, revealing the sometimes crude, but often hilarious path to creating our films. It's an opportunity to recognize the artists, many unseen, who lay the foundation of the studios' sense of humor. It's a chance to see a handful of gags, most of which were destined for the trash, but gave life to some of our proudest moments.

Welcome to the Pixar story room.
Jason Katz

Jason Katz, pencil



Joe Ranft, marker



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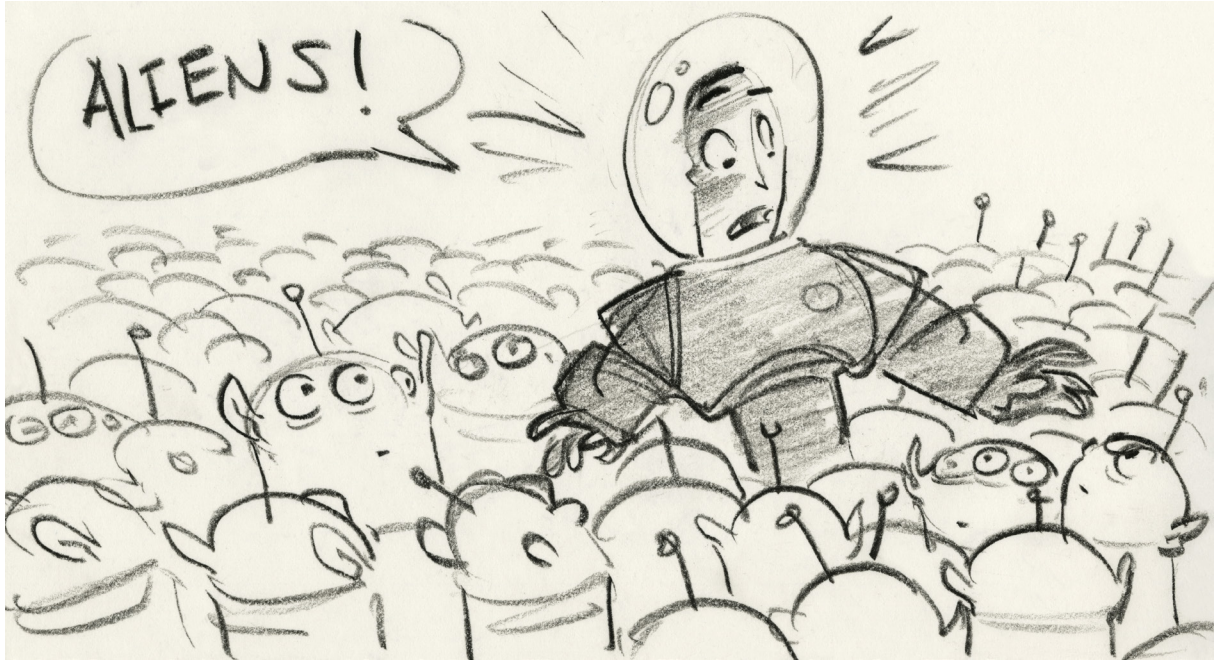
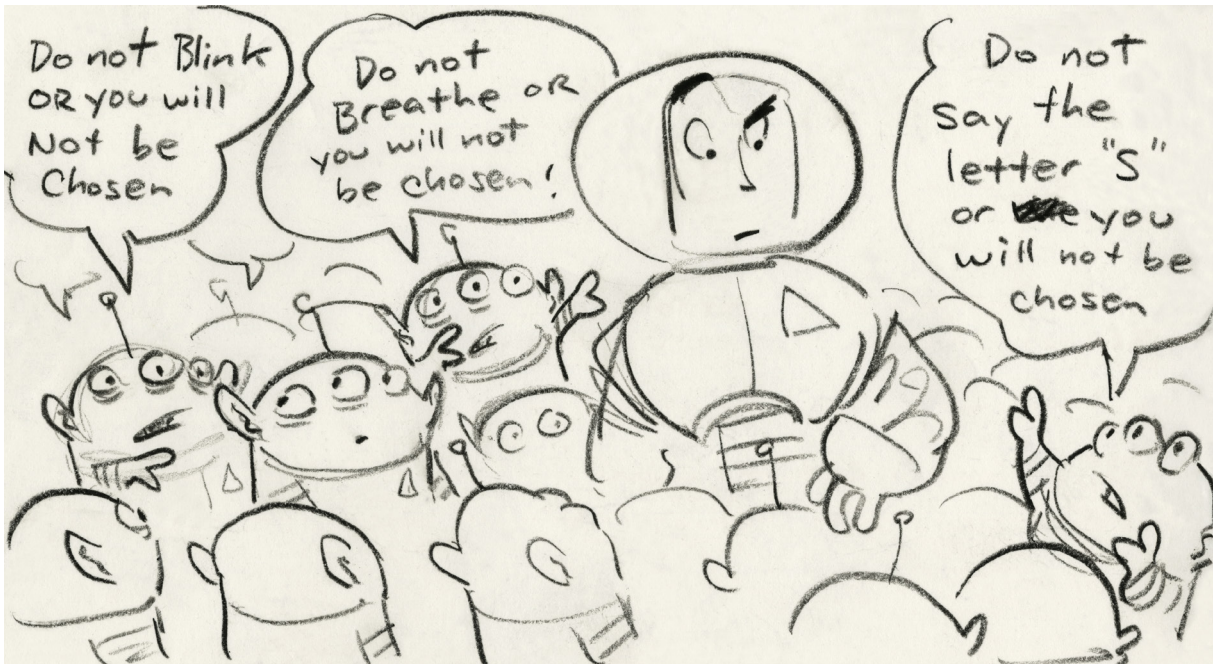
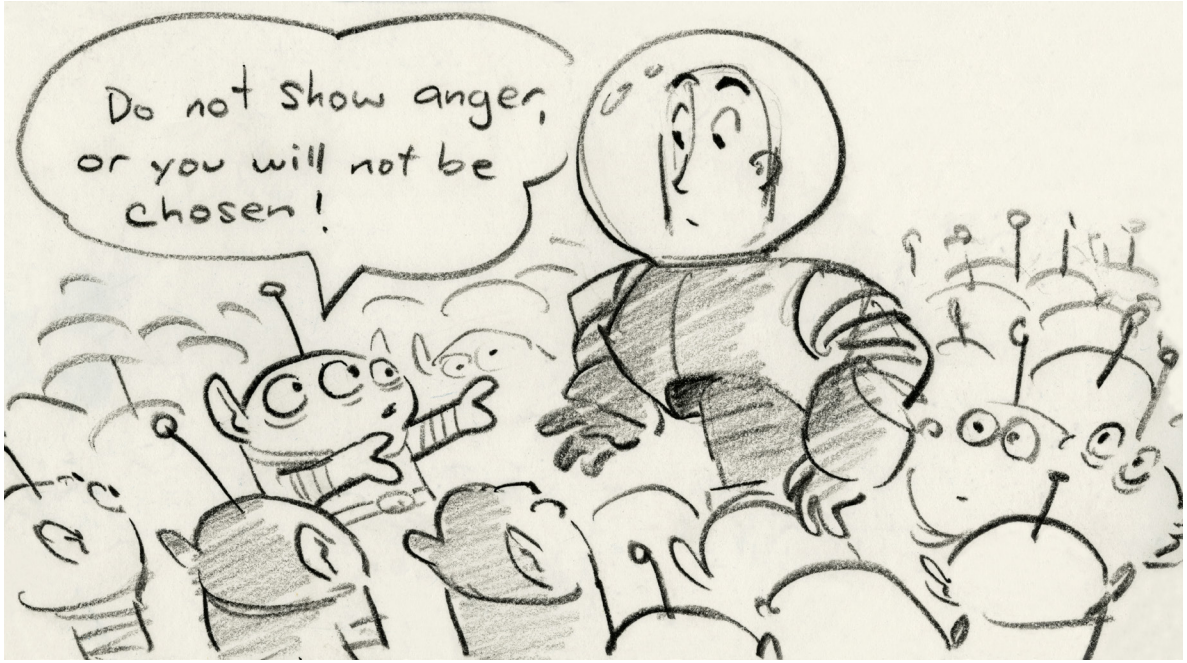
Jason Katz and Robert Lence,
marker and pencil


ALIENS!


Do not Blink OR you will Not be Chosen
Do not Breathe OR you will not be chosen!
Do not say the letter "S" or you will not be chosen



THIS SPREAD

Chris Sanders,
china marker

A gag session isn't the sort of thing I'd volunteer for, as I don't see myself as a particularly funny person in a room. I'm the guy that thinks of something funny to say about three hours after a party has ended. But this particular situation in *Toy Story* was different–I lit up when I saw it. Claw games fascinate me: so many little happy, fuzzy, colorful things trapped inside a brightly lit prison, waiting for a notoriously unreliable claw to pluck them from the mob. How lucky the chosen one must feel. And how melancholy the ones left behind must be. To be dropped into that place like Buzz was, would be like landing in a little tub of madness.
—Chris Sanders

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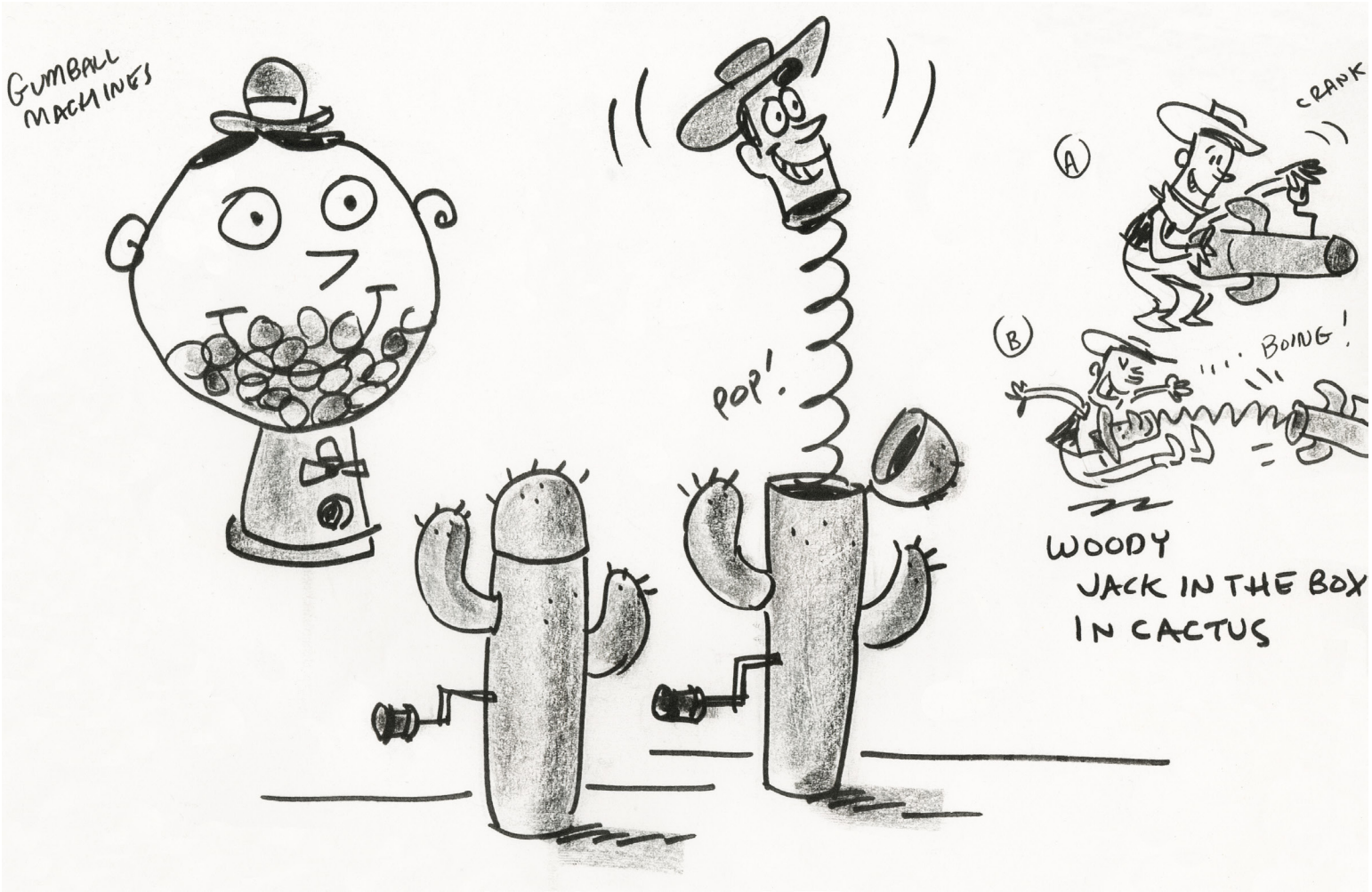
TOY STORY 2

Ken Mitchroney, pencil

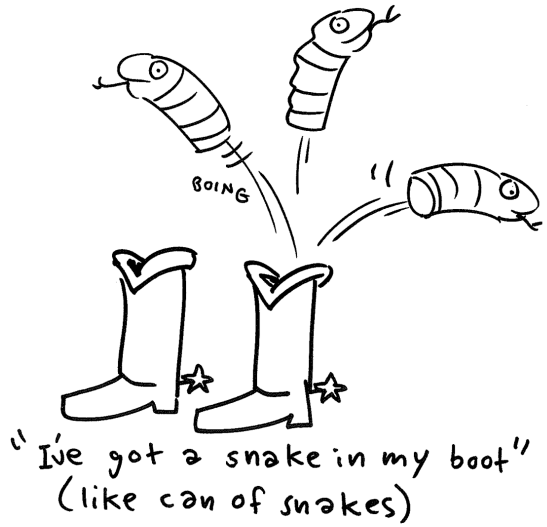
Jeff Pidgeon, marker



THIS SPREAD
Matthew Luhn, marker and pencil

PEZ
PEZ

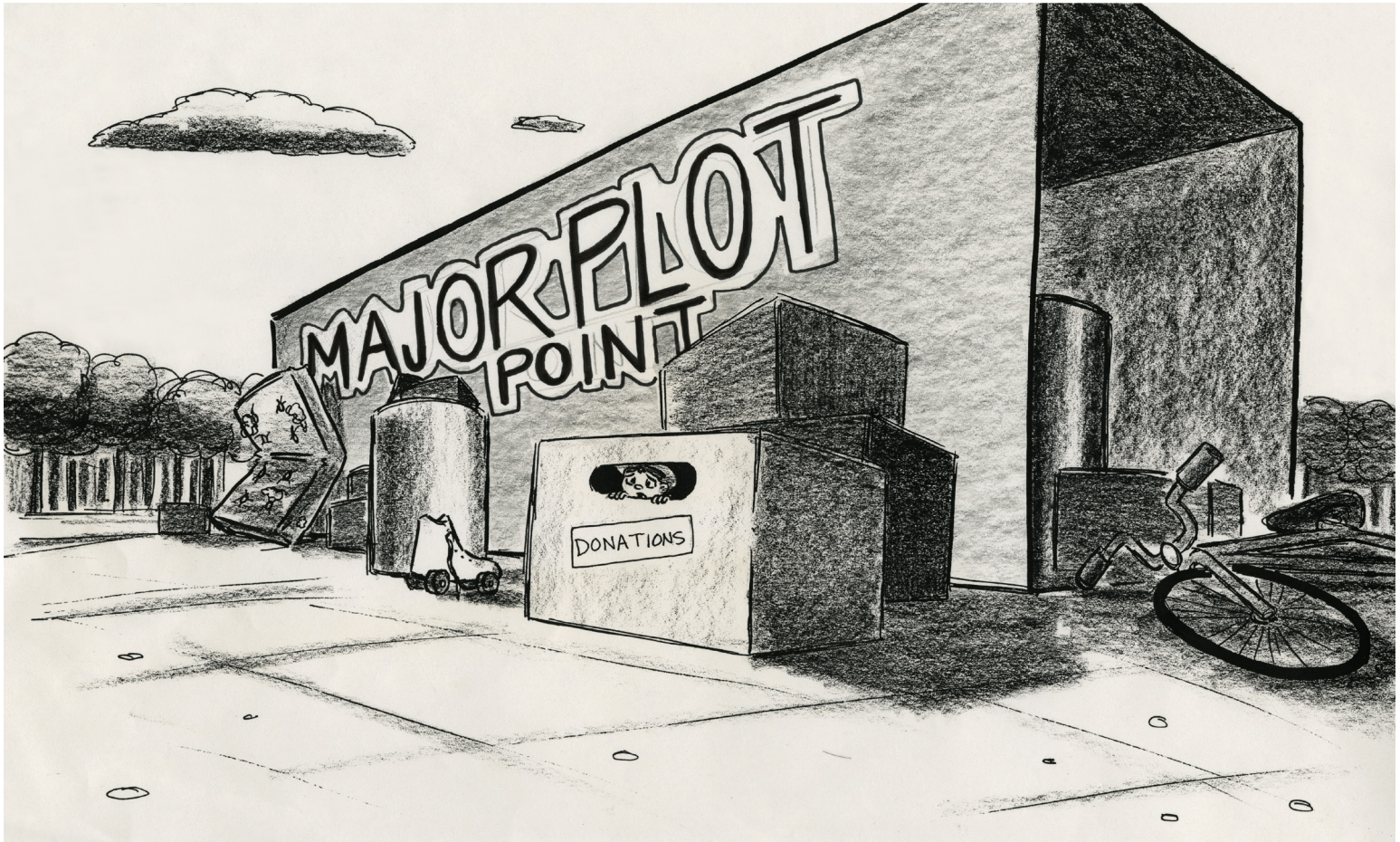
Matthew Luhn, pen and pencil



Matthew Luhn, pen

LEFT
Matthew Luhn,
pen and colored pencil

OPPOSITE
Jason Katz,
marker and colored pencil



Bobby Podesta, pencil and marker

THIS PAGE
Matthew Luhn, marker, colored pencil, and white-out

Greetings
Earthlings
UFO

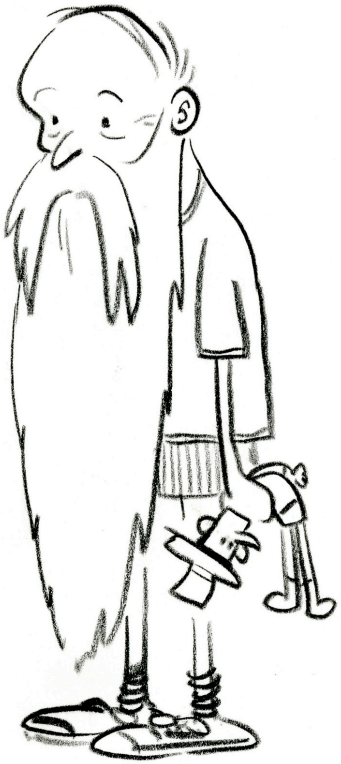
THIS SPREAD
Matthew Luhn, digital

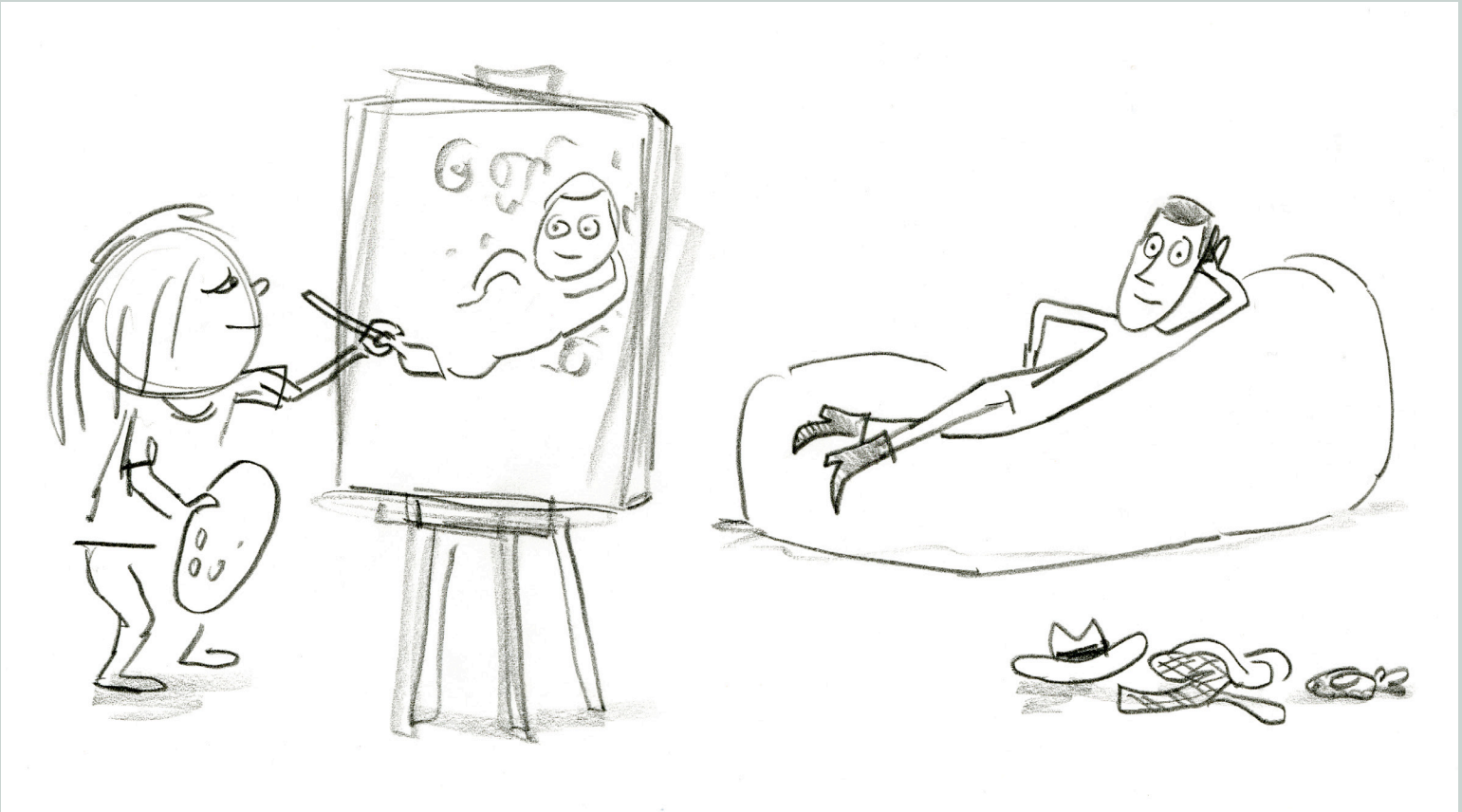
I just become lifeless everytime my "kid" enters the room.

OPPOSITE
Teddy Newton, pencil

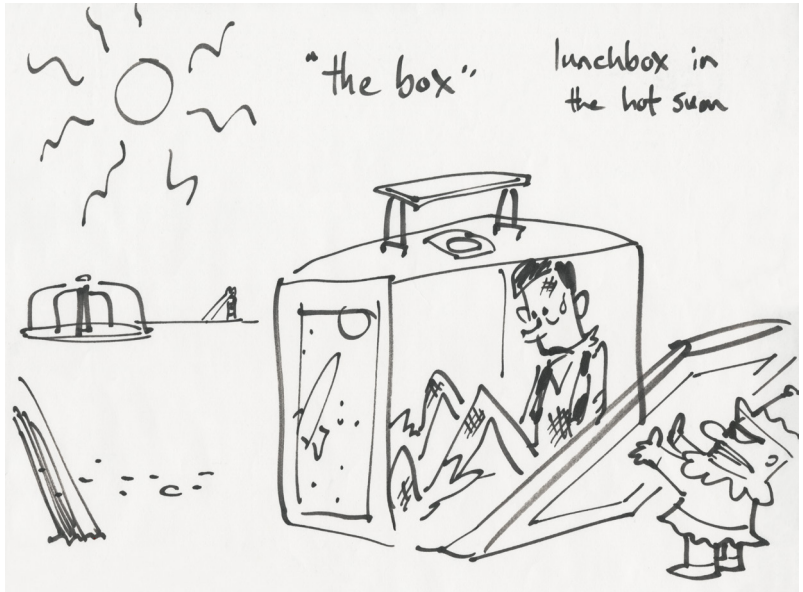
BELOW
Jeff Pidgeon, china marker

RIGHT
Matthew Luhn, pen and colored pencil



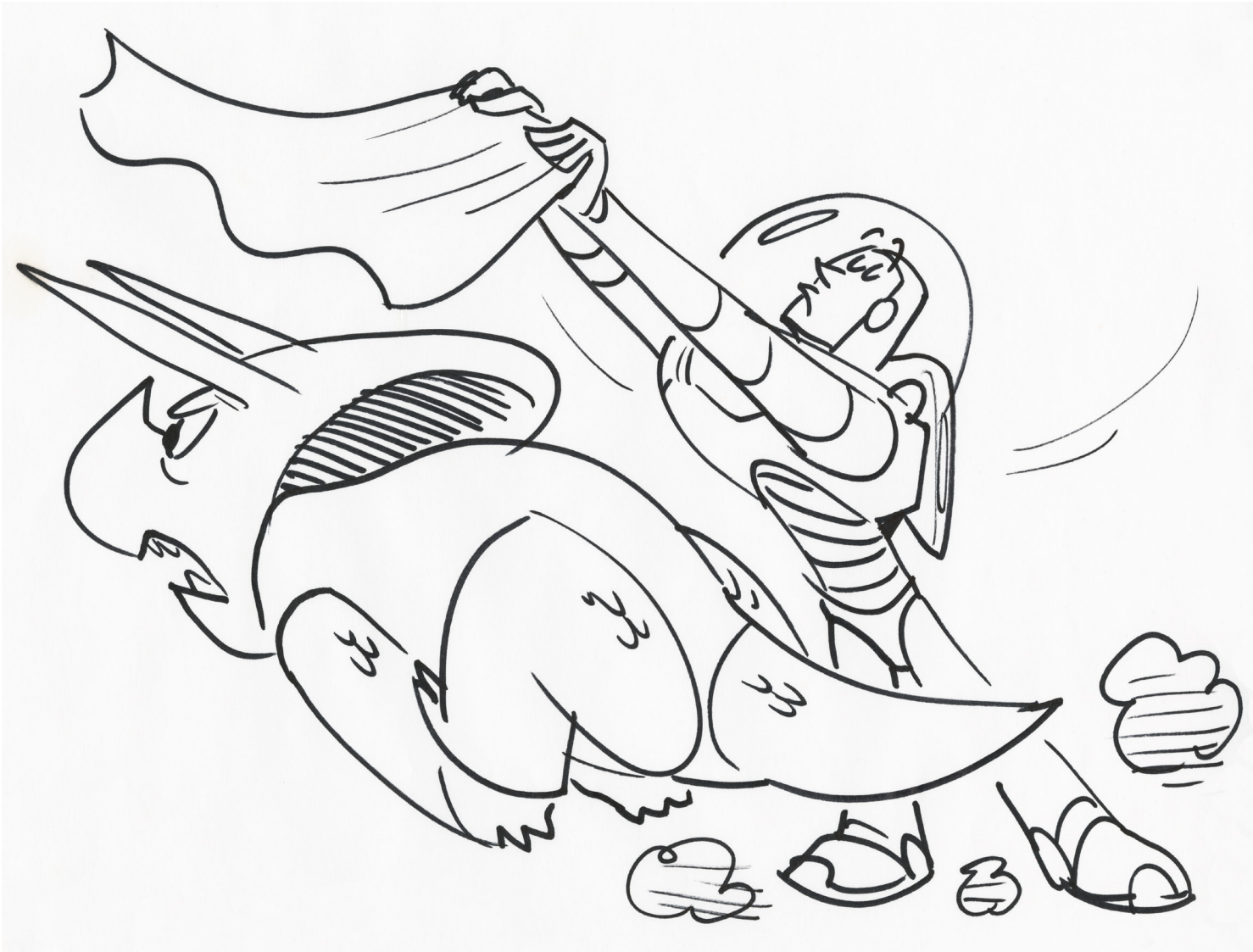


Teddy Newton, pencil



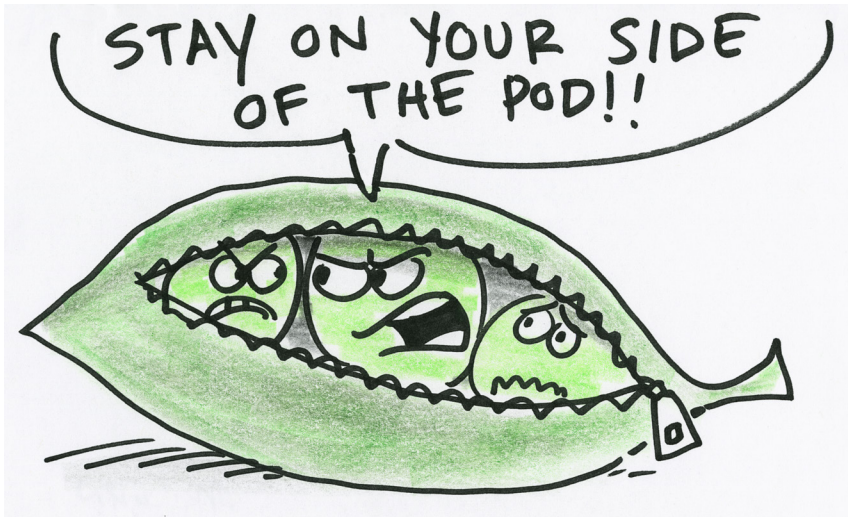
Jeff Pidgeon, marker

Teddy Newton, pencil



Jeff Pidgeon, marker

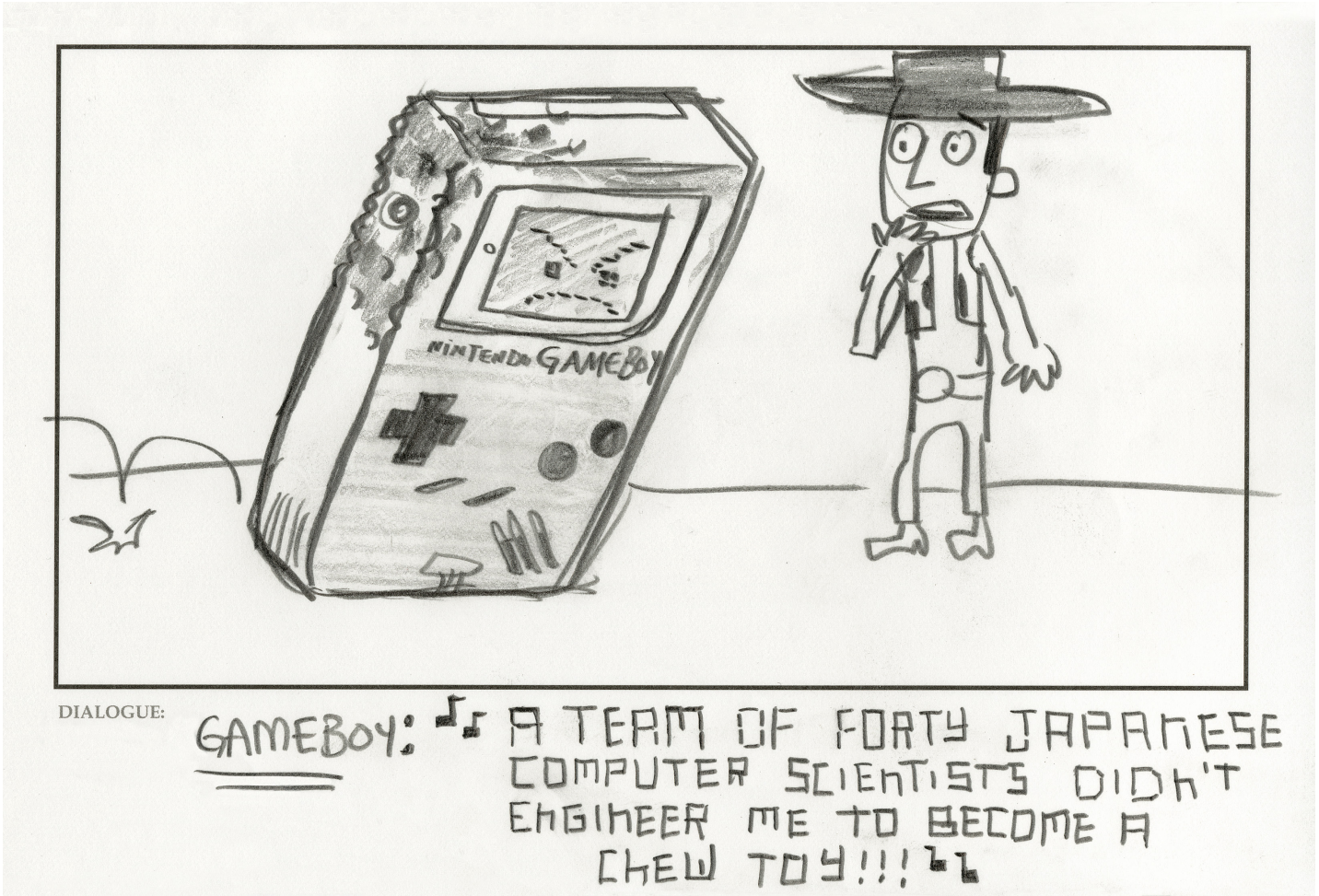
Jeff Pidgeon, marker



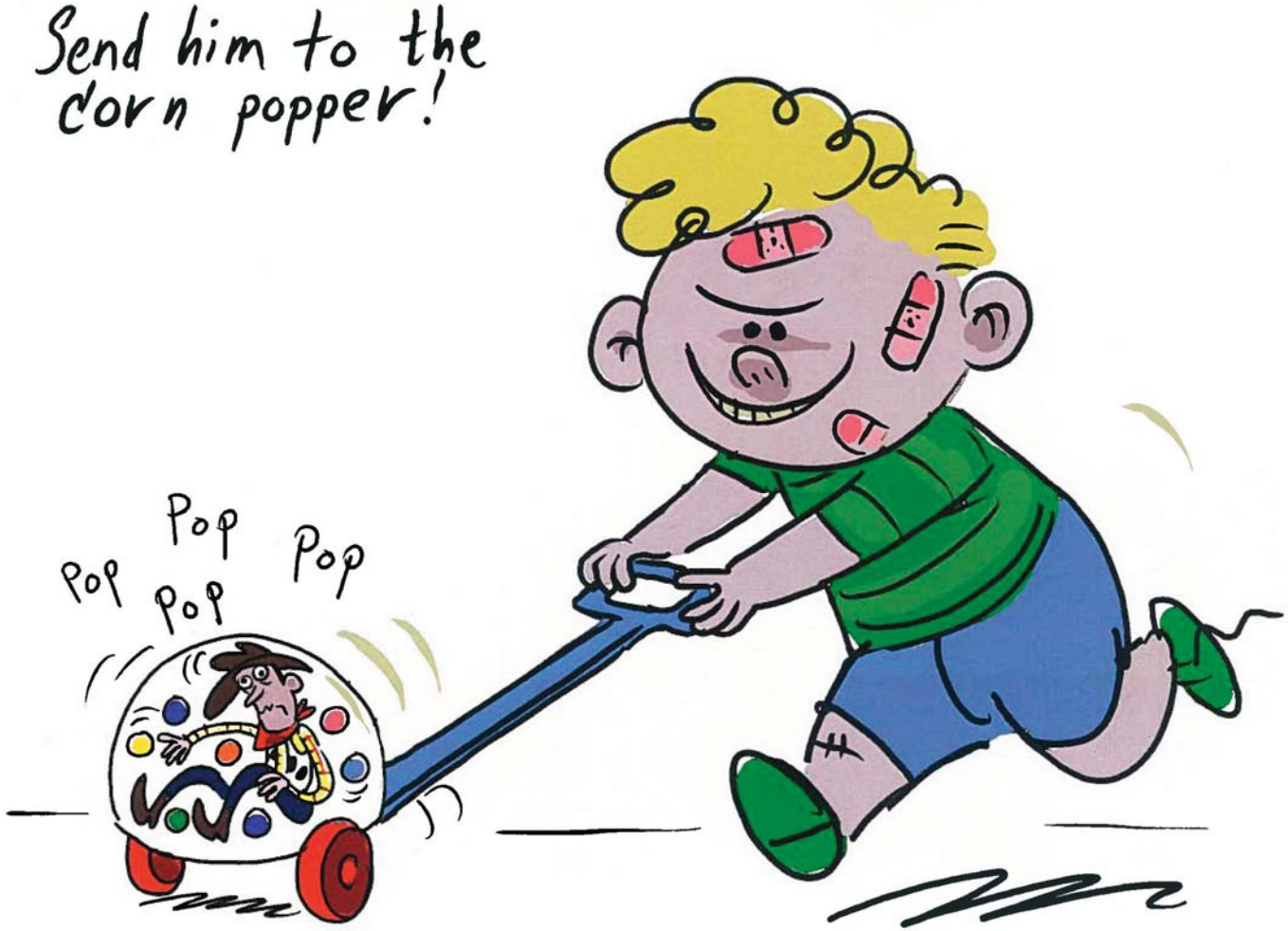
Matthew Luhn, marker
and colored pencil

ABOVE
Jeff Pidgeon, china marker

RIGHT
Jeff Pidgeon, marker



Adrian Molina, pencil



Matthew Luhn, digital

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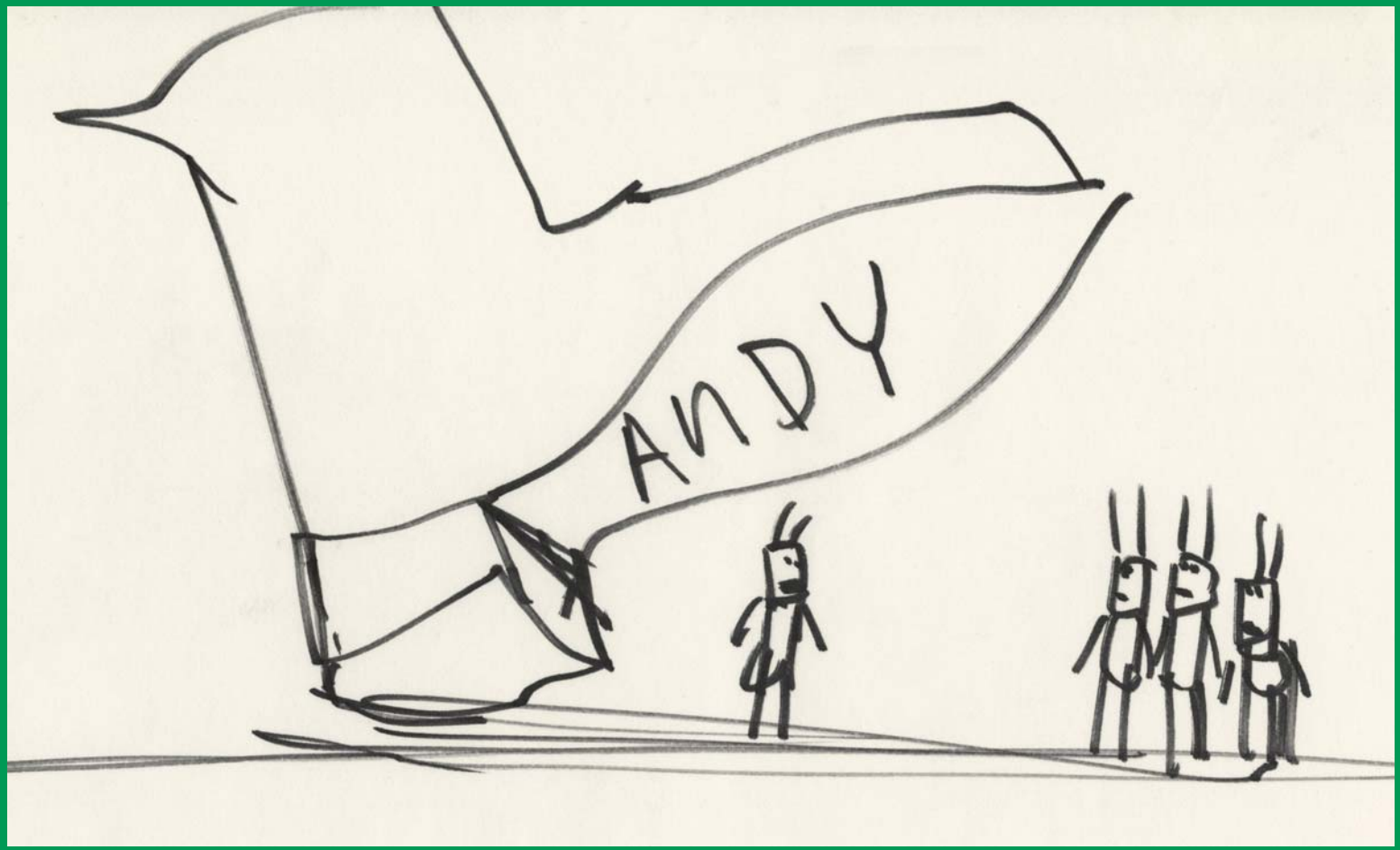
Jeff Pidgeon, digital

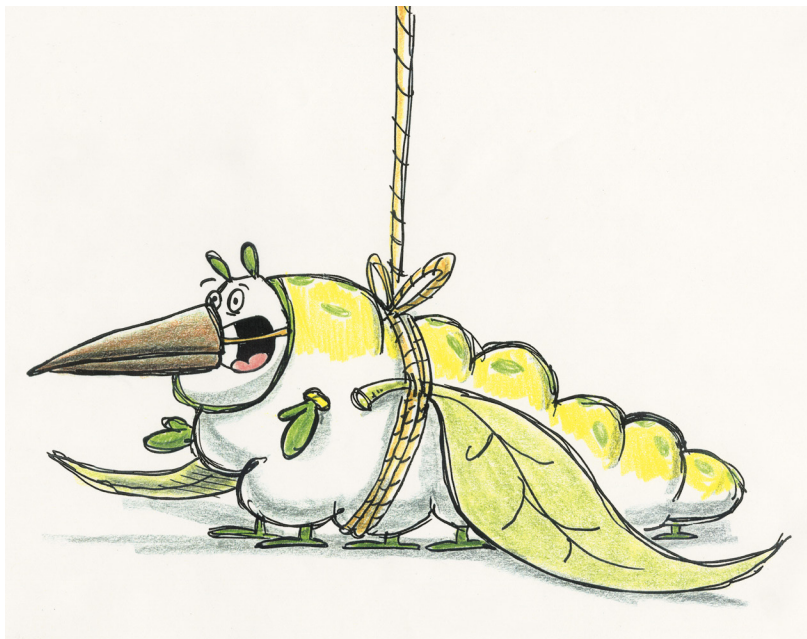


Joe Ranft, marker

ABOVE

Joe Ranft, pen and colored pencil

Joe Ranft always had a wonderfully macabre sense of humor and his drawing of Heimlich being sliced and diced by the Blueberries highlights this. The drawing ultimately inspired Joe's storyboards for the scene in which the ants welcomed the "warrior bugs" with a mural depicting the upcoming battle with the grasshoppers. Heimlich's death served a dramatic highlight. Contrasting the honest reality of life in the insect kingdom with the more lighthearted, family-friendly world of *A Bug's Life* never failed to make us laugh. The story room was often littered with drawings of one character gruesomely eating another. —Jason Katz



RIGHT

Bob Peterson, pen and colored pencil

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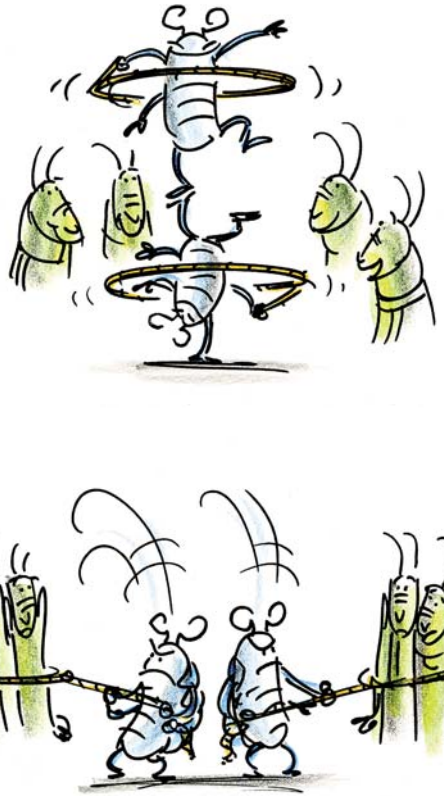
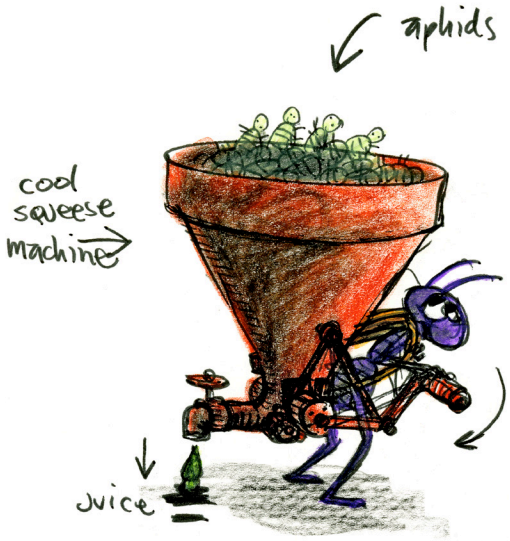
Joe Ranft, pen and colored pencil

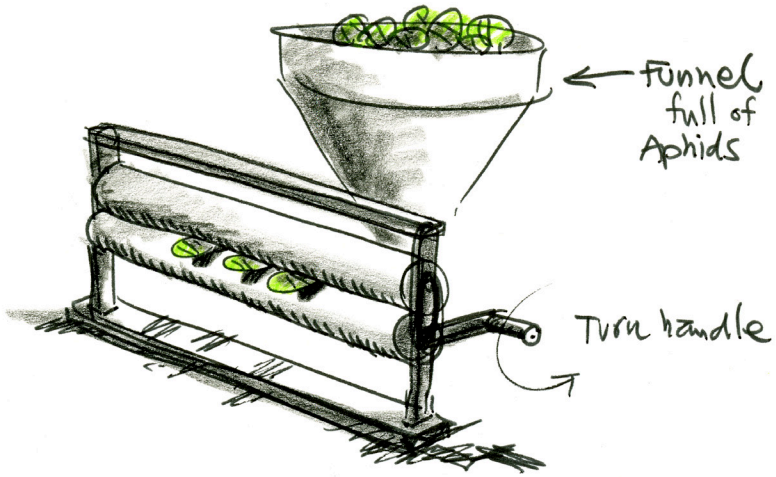


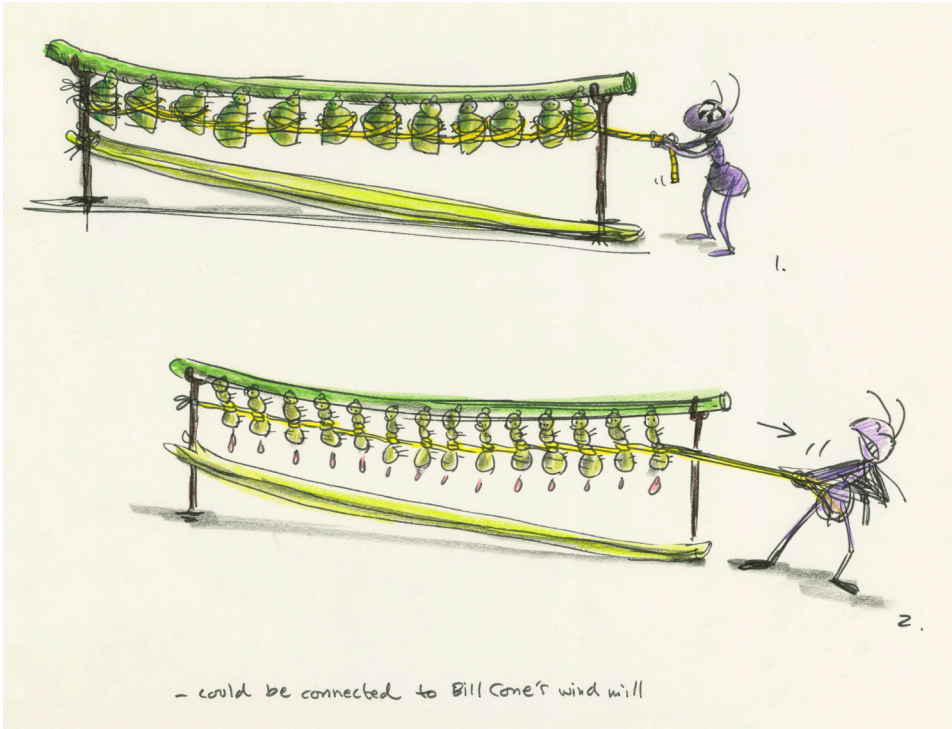
Jason Katz, pen and colored pencil

Bob Peterson, pen and colored pencil

This drawing of Flik as adventurer was not a design assignment for me. Instead, I needed to create his gear as part of a sequence I was storyboarding where Flik leaves the colony. I tried to find a balance between cool and dorky. His garb, gathered from nature, covered the bases of food, shade, and defense. I really like the hat I created for him which was a bit conquistador, but also had a mad Napoleon shape to it. —Bob Peterson







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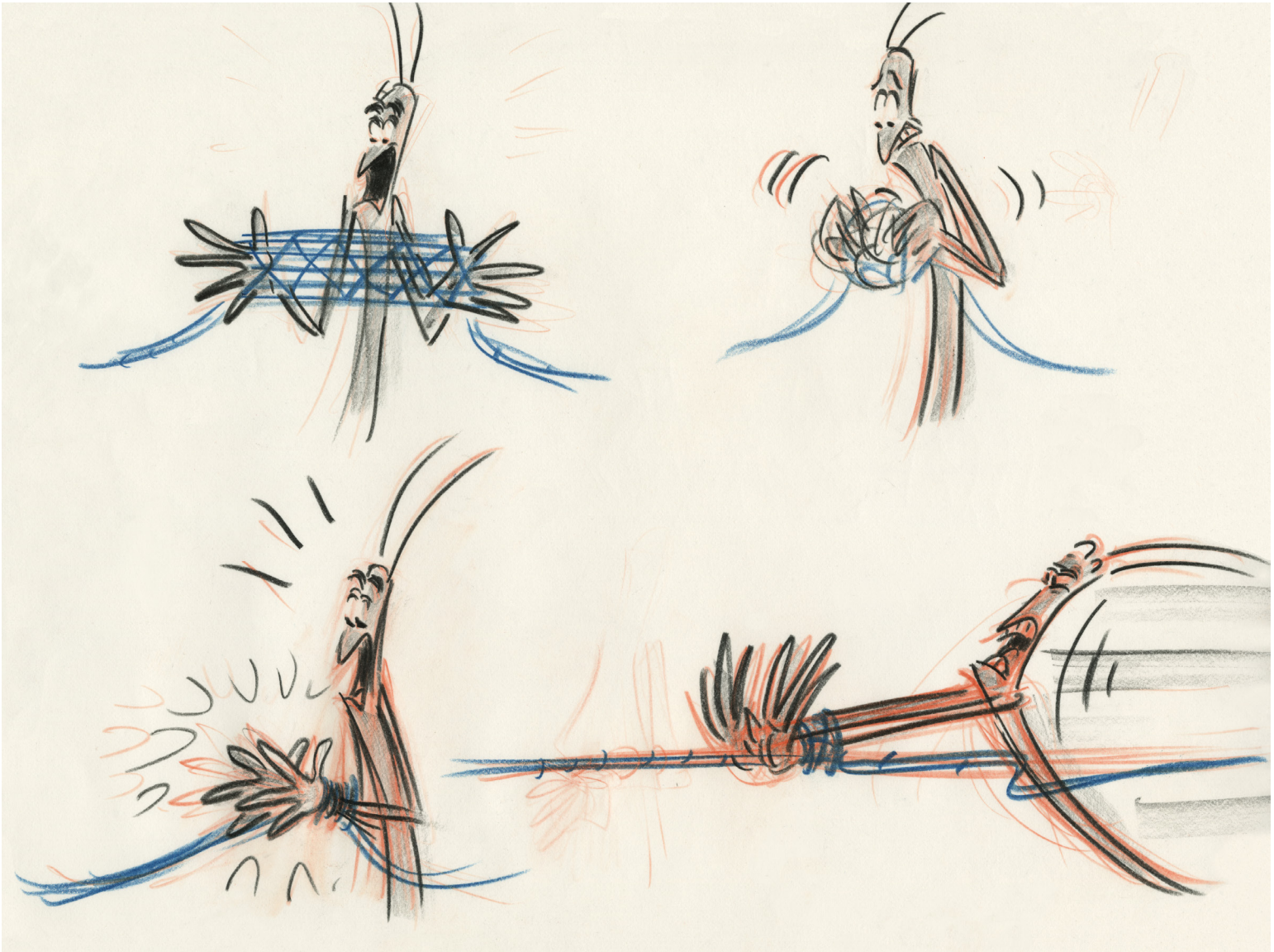
Jorgen Klubien, pen and colored pencil



Jason Katz, colored pencil

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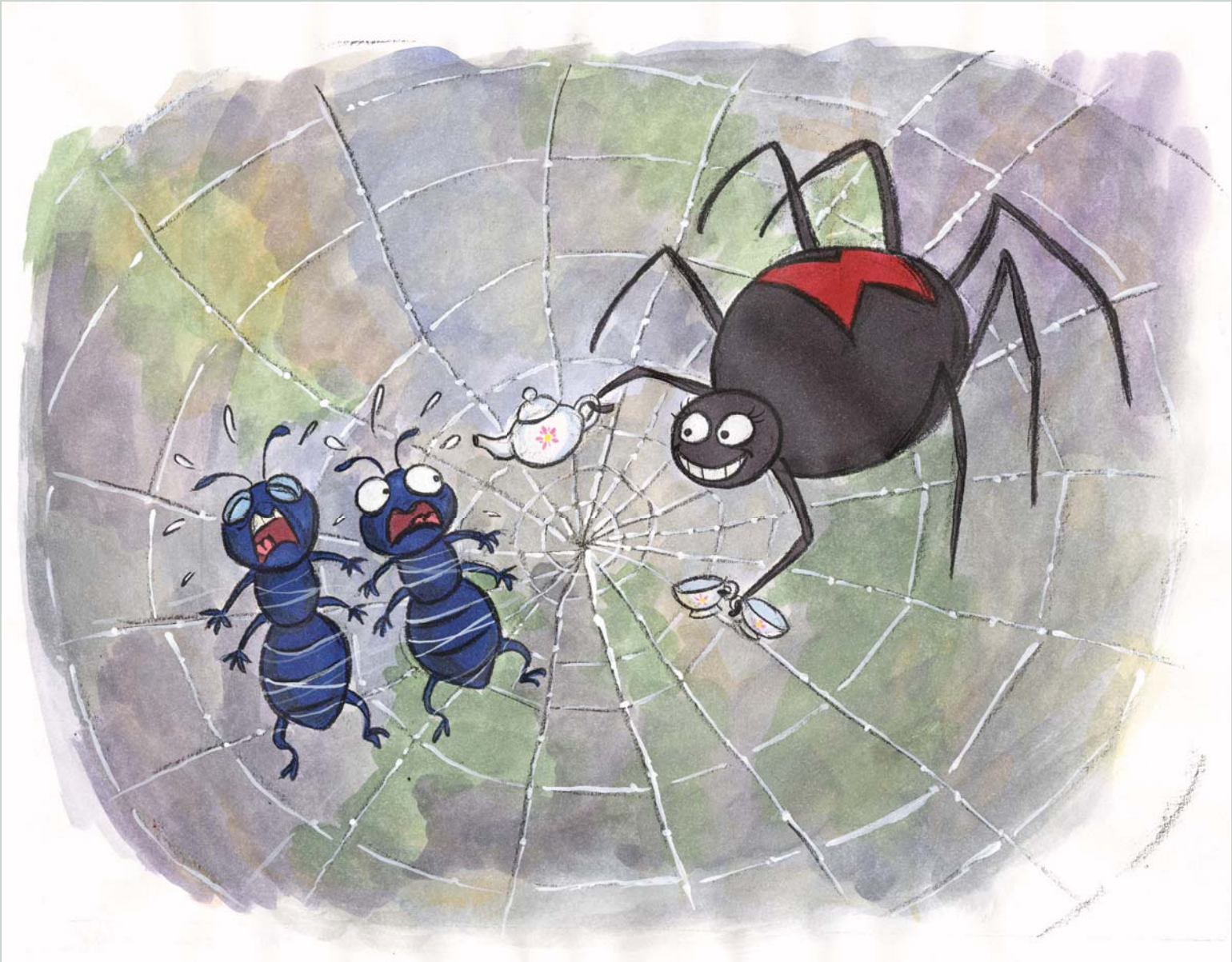
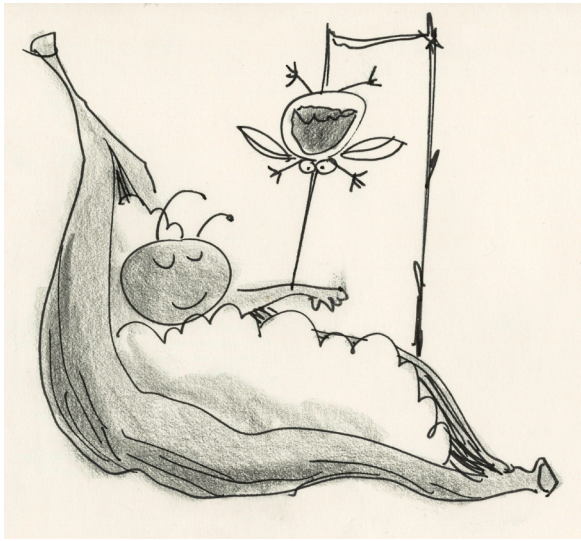
Robert Lence, watercolor, pencil, and marker



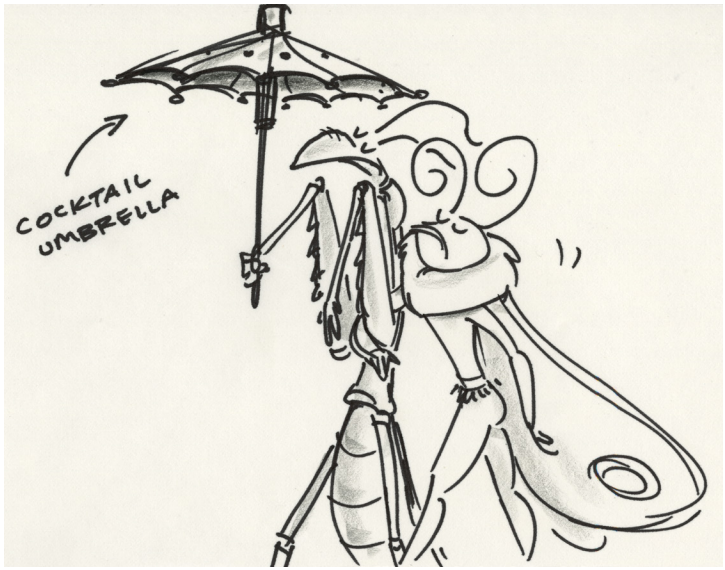
Jason Katz, pen and colored pencil

Jason Katz, pen and colored pencil

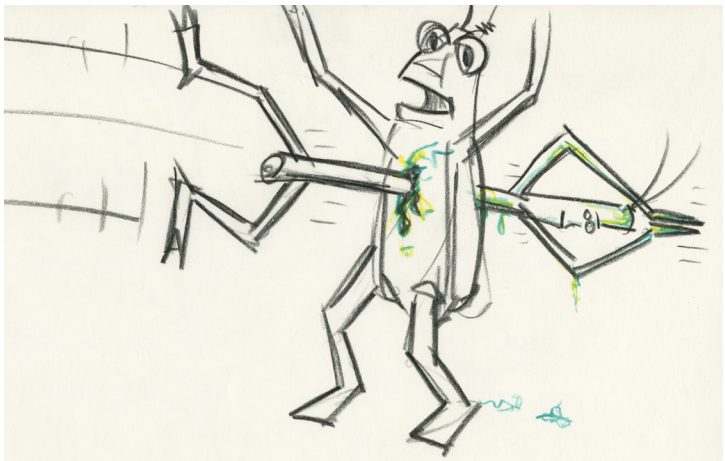


Jeff Pidgeon, pen and pencil

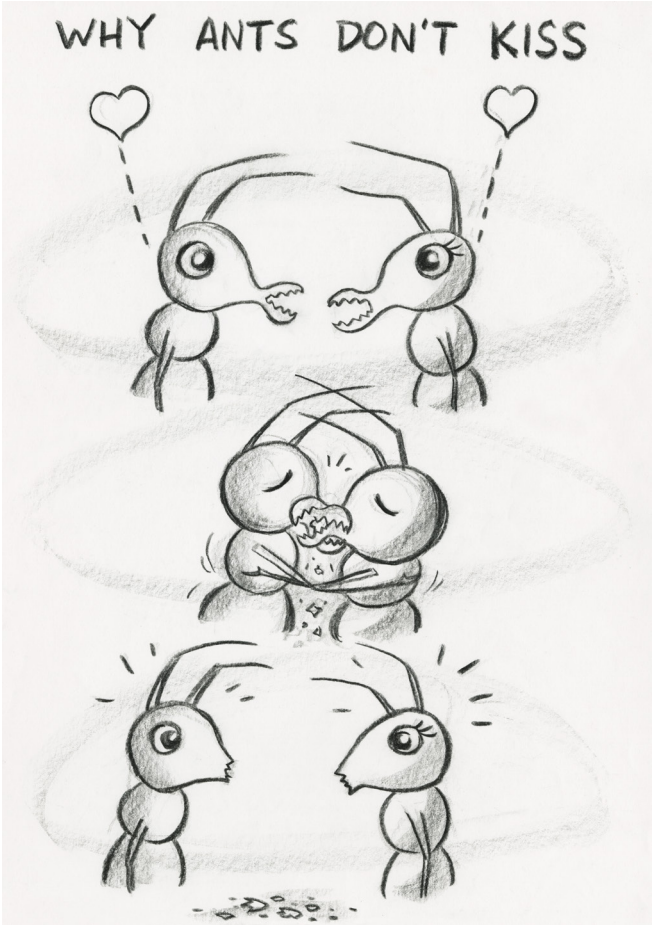
Nate Stanton, pen and colored pencil



Jason Katz, pen and pencil



Dave Feiten, colored pencil

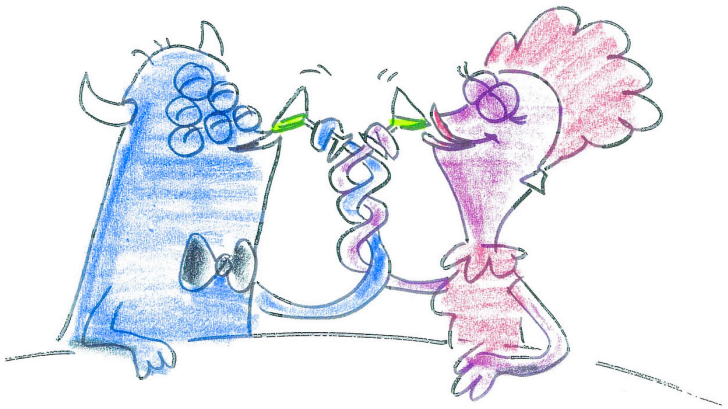


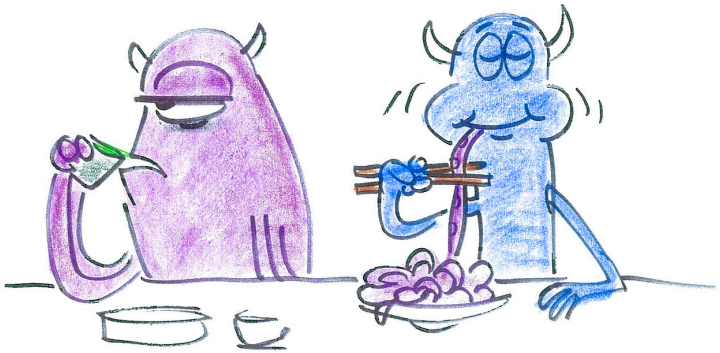
Rob Gibbs, pencil

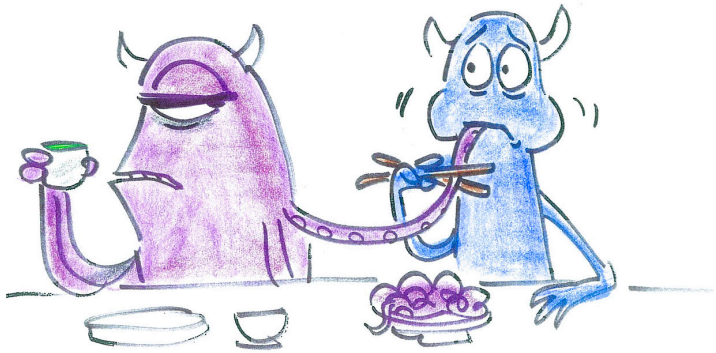
Jason Katz, pen and pencil

Disney·PIXAR
MONSTERS, INC.

Jason Katz, pen, marker, and colored pencil







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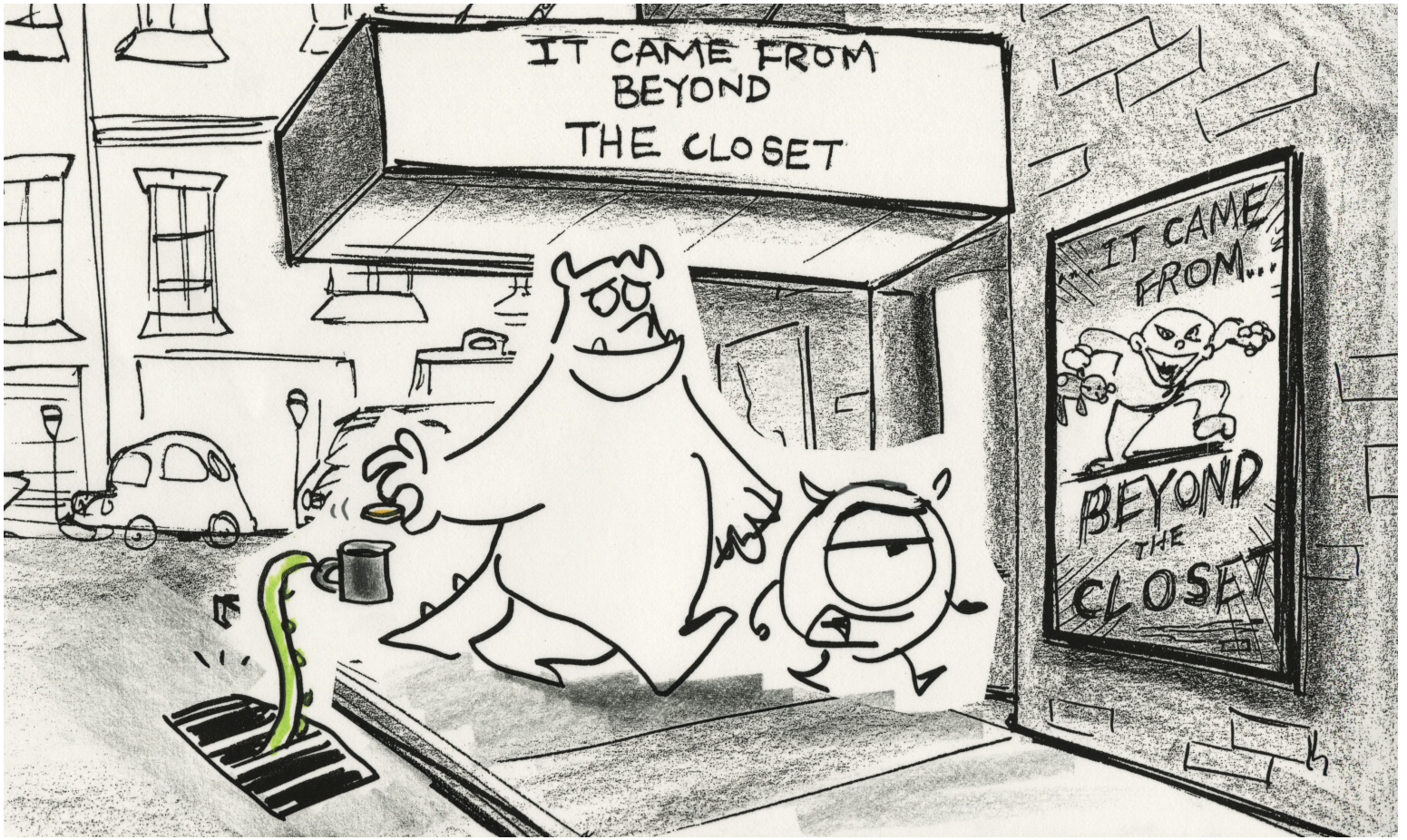
Matthew Luhn, pen and colored pencil

Bob Peterson, pen and pencil

Bob Pauley, pencil

Bob Pauley, pen



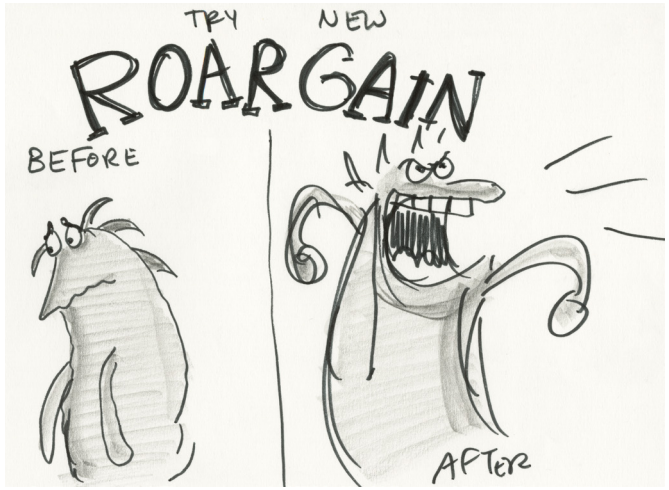
Matthew Luhn and Max Brace, pen and pencil

Rob Gibbs, pencil

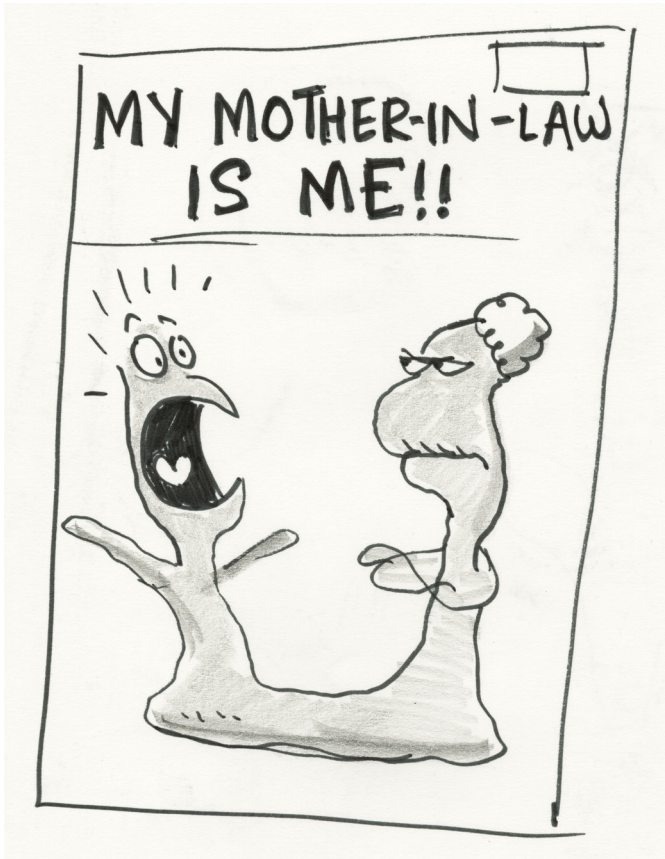
OPPOSITE, CLOCKWISE FROM TOP LEFT

Bob Peterson, pen and pencil
Rob Gibbs, marker
Rob Gibbs, pencil
Bob Peterson, pen and pencil

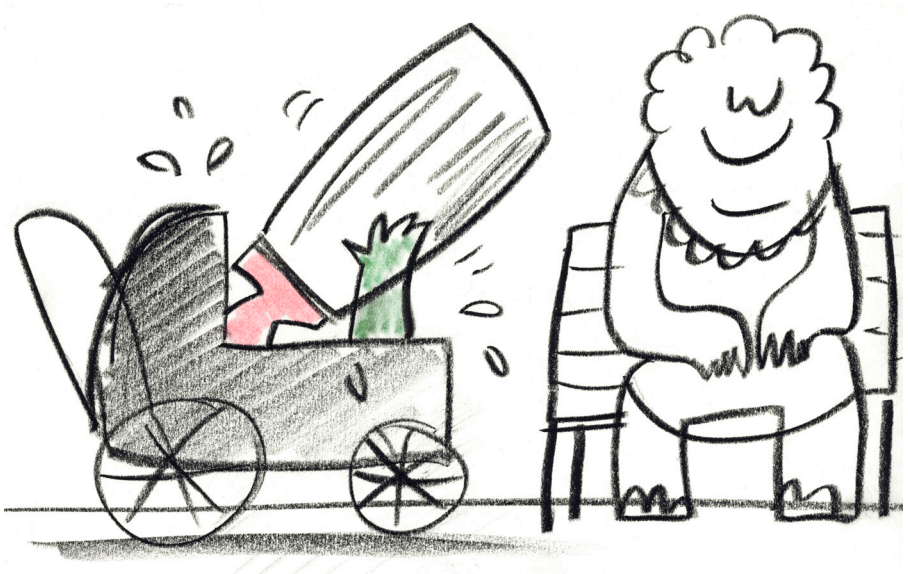
Monsters, Inc. was a fun assignment because it juxtaposed the most mundane things in our human world with an exotic, yet goofy monster twist. Although, the newspaper tabloids were an interesting challenge because they were already filled with things that rival the craziness of the monster world! Just for the record, my mother in law is not a monster. And is not me. —Bob Peterson


TRY NEW
ROARGAIN
BEFORE
AFTER

MONSTER LOSES HEAD . . . IN TAXI!
NEWS
I MARRIED MYSELF!
BERMUDA TRIANGLE
CLOSES DOORS
THOUSANDS OUT OF WORK


MY MOTHER-IN-LAW IS ME!!

MONSTER BANISHES HIMSELF
I'M NEVER COMING BACK!!

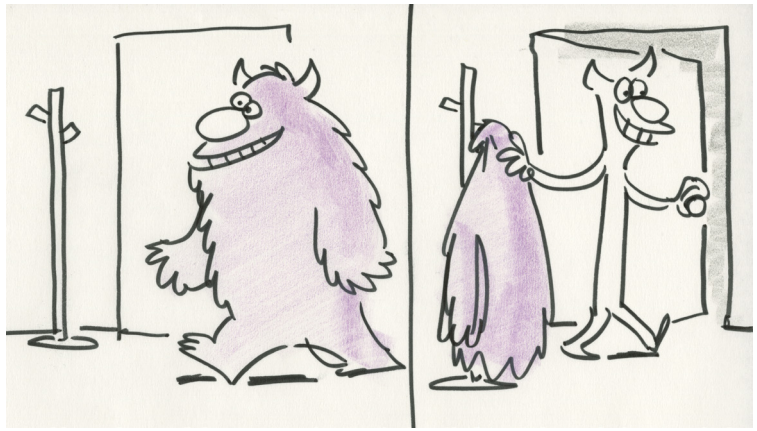


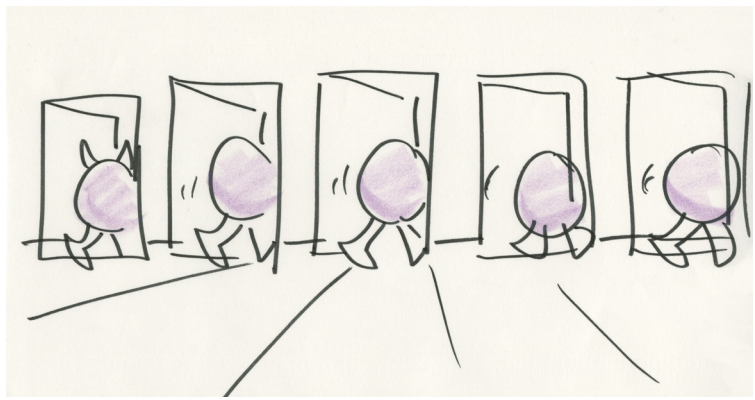
CLOCKWISE FROM TOP LEFT
Bob Peterson, marker
Bob Peterson, marker and colored pencil
Rob Gibbs, china marker and colored pencil

RIGHT
Bob Pauley, pencil

BELOW
Matthew Luhn, pen and colored pencil

Ted Mathot, marker and colored pencil

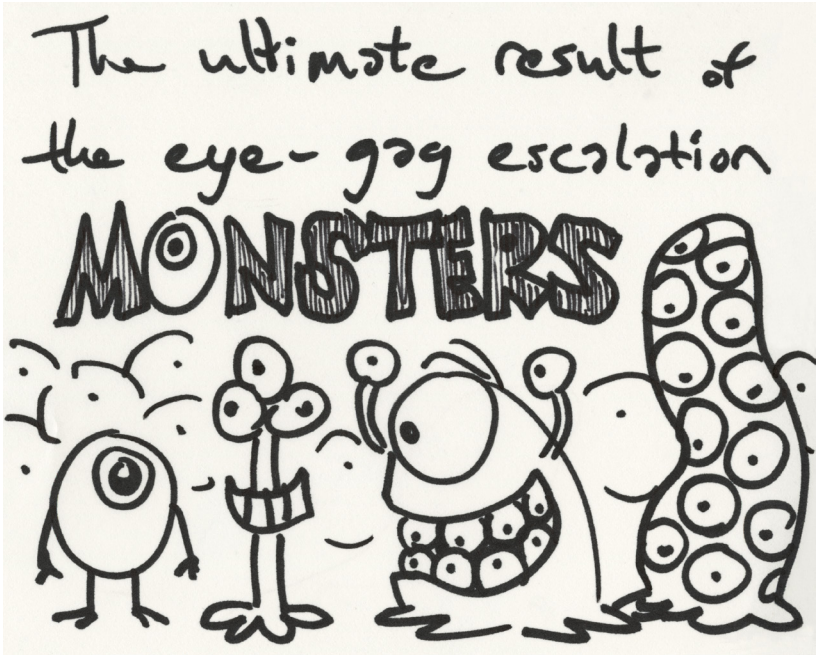




ABOVE
Matthew Luhn, marker and pencil

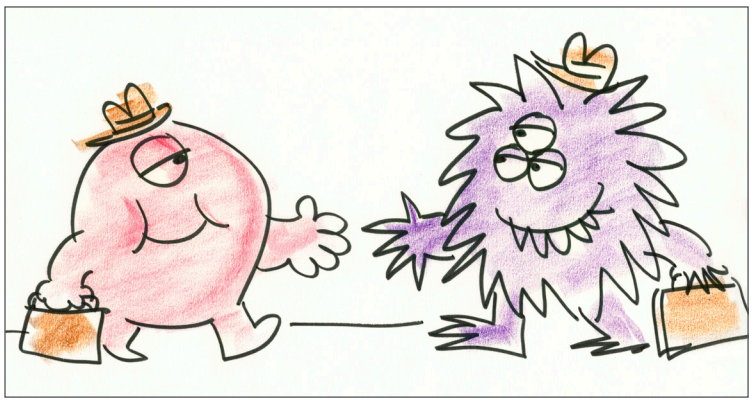
RIGHT
Matthew Luhn, pen and colored pencil

HOW TO
COOK
FOUR
HUMANS

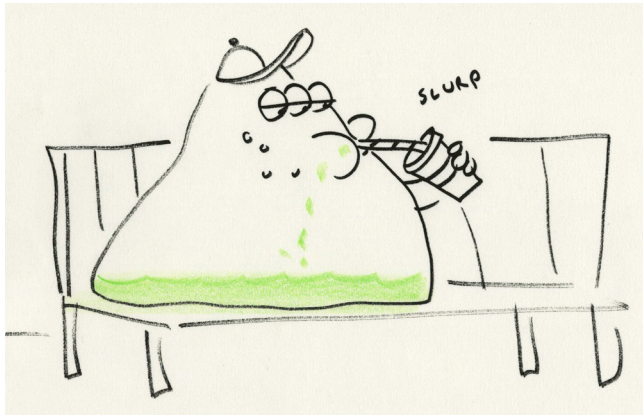


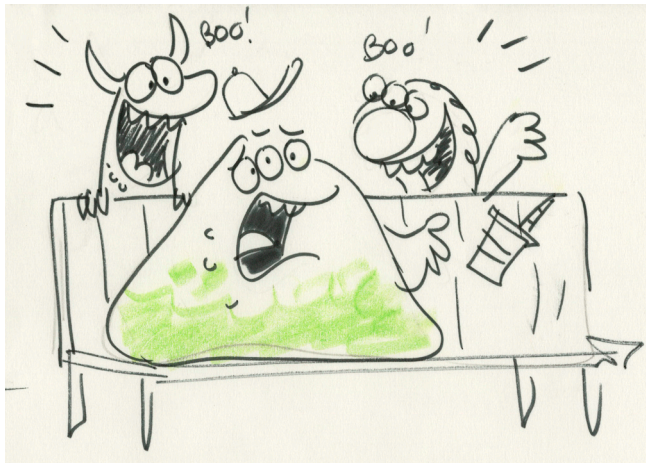
OPPOSITE
Jason Katz, pen, marker and colored pencil

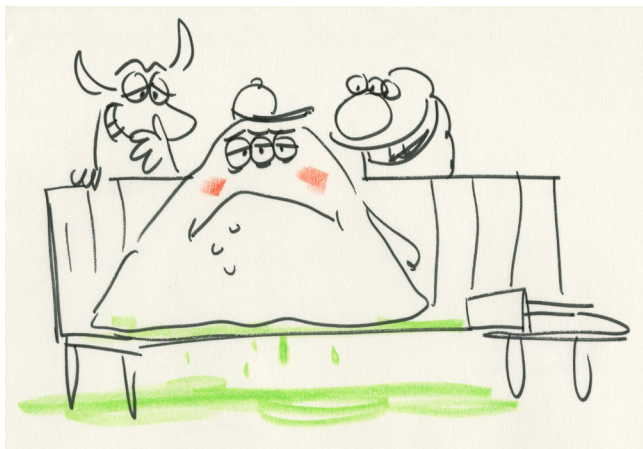
LEFT
Jeff Pidgeon, marker



Matthew Luhn, pen and colored pencil

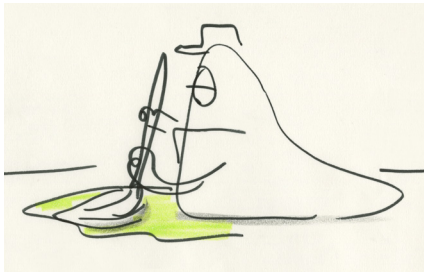
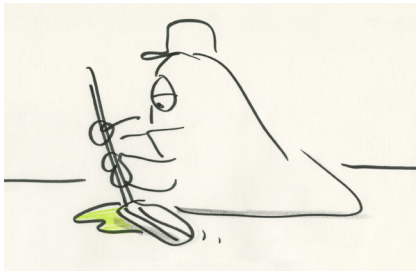
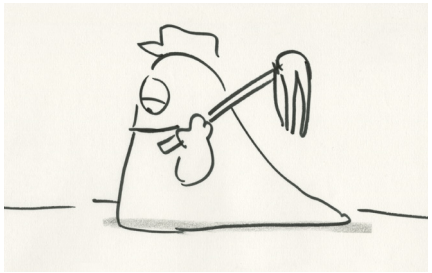
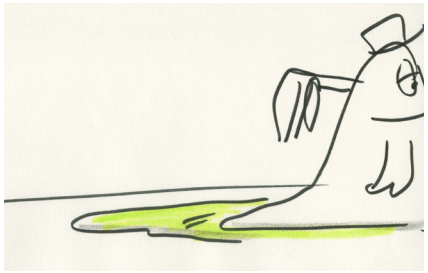
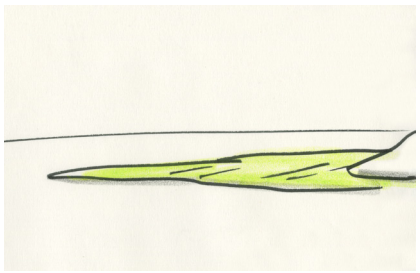




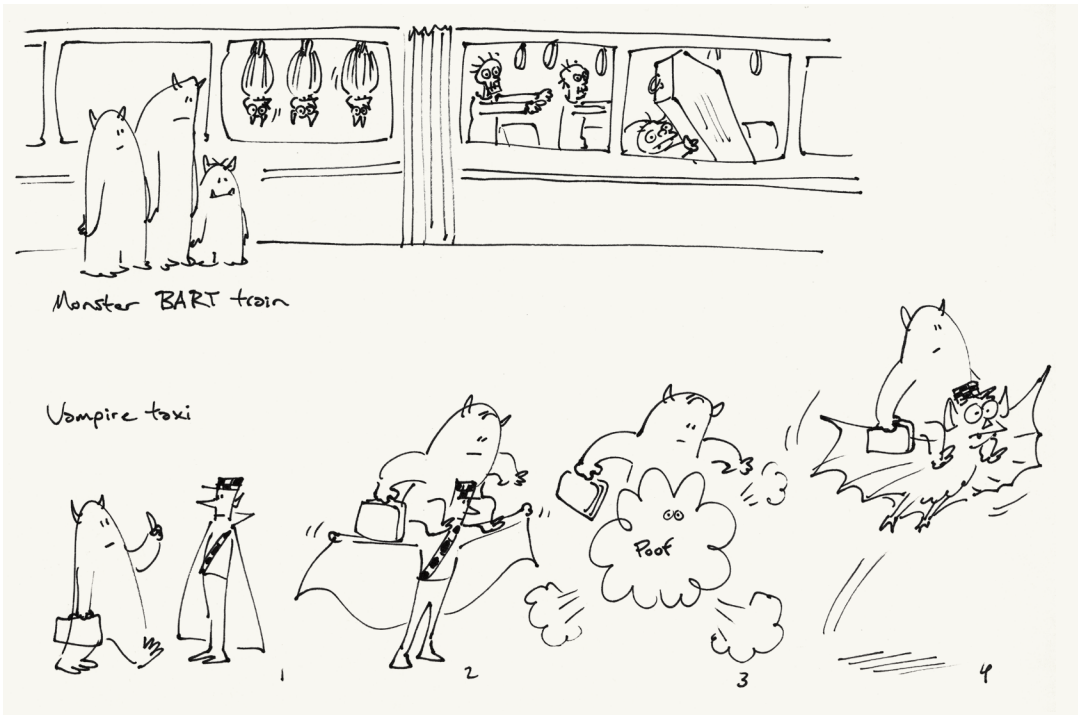


Matthew Luhn, pen and colored pencil

We have a "pee" gag in almost all of our Pixar movies! Remember Pearl the octopus inking herself in *Finding Nemo*? Or the Yeti offering Mike and Sulley yellow snow cones in *Monsters, Inc.?* Or Mater saying "He did what in his cup?" when Lightning McQueen explains the Piston Cup in *Cars*? You know urine a great company when pee gags are still funny. —Matthew Luhn

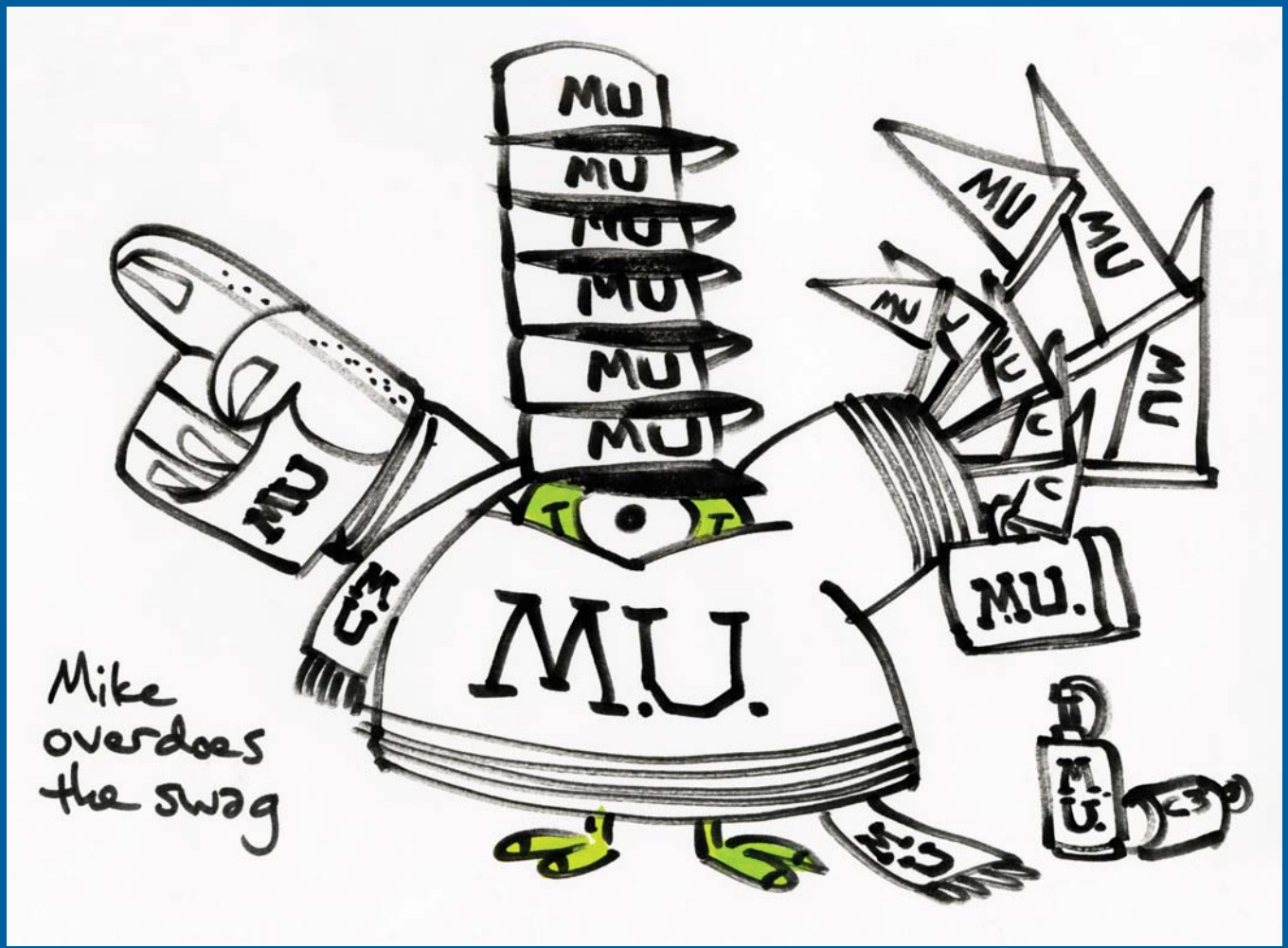






Matthew Luhn, pen and colored pencil



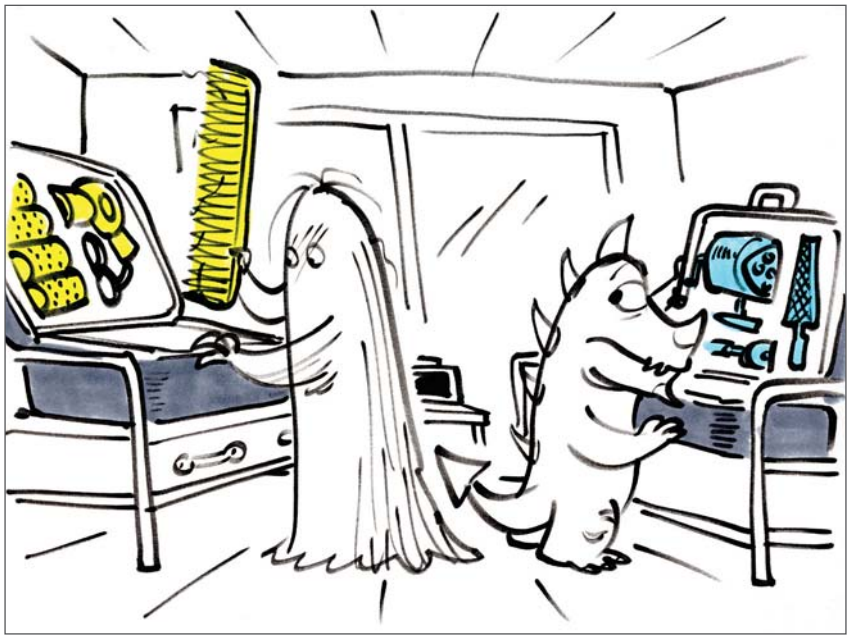
Jeff Pidgeon, pen

Disney · PIXAR
MONSTERS UNIVERSITY



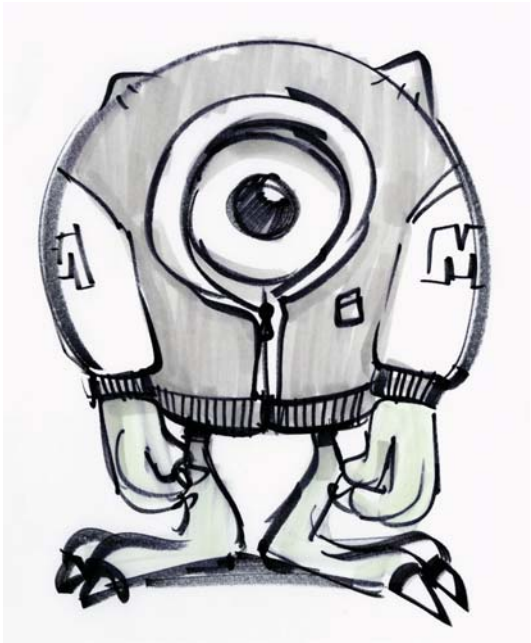
Jeff Pidgeon, marker

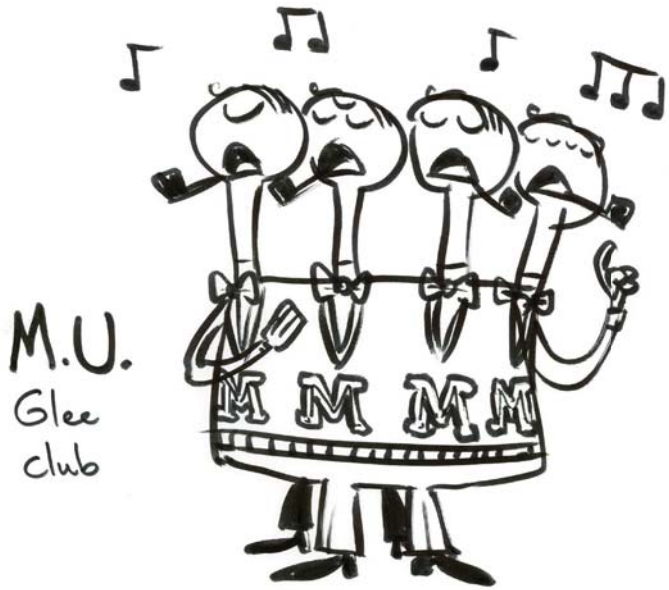
Matthew Luhn, digital



THIS PAGE
Jeff Pidgeon, marker

Matthew Luhn, digital




M.U.
Glee
club

GO
TEAM
GO!
MU

OPPOSITE, CLOCKWISE FROM TOP LEFT
Jason Deamer, marker,
Jeff Pidgeon, marker

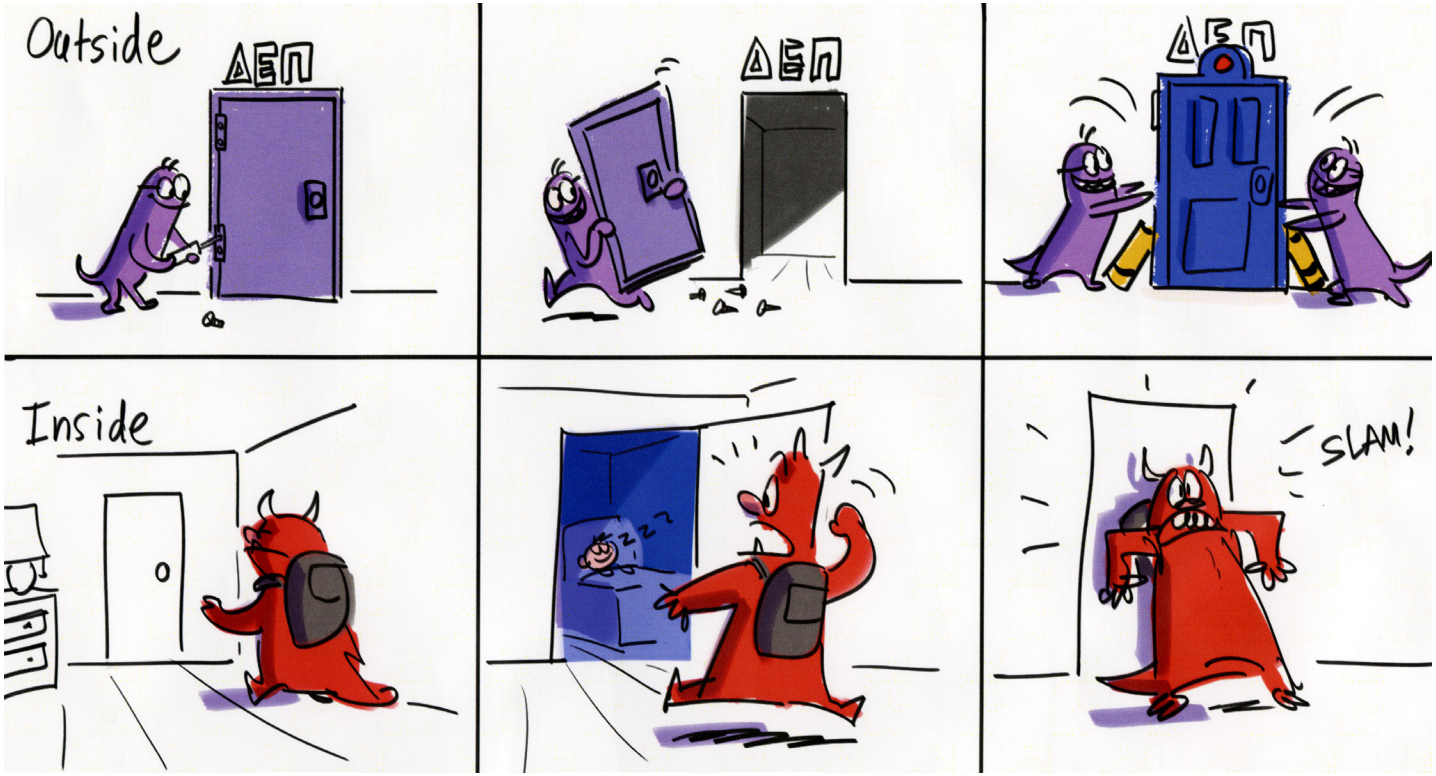
ABOVE
Jeff Pidgeon, marker

RIGHT
Matthew Luhn, digital

THIS SPREAD
Matthew Luhn, digital

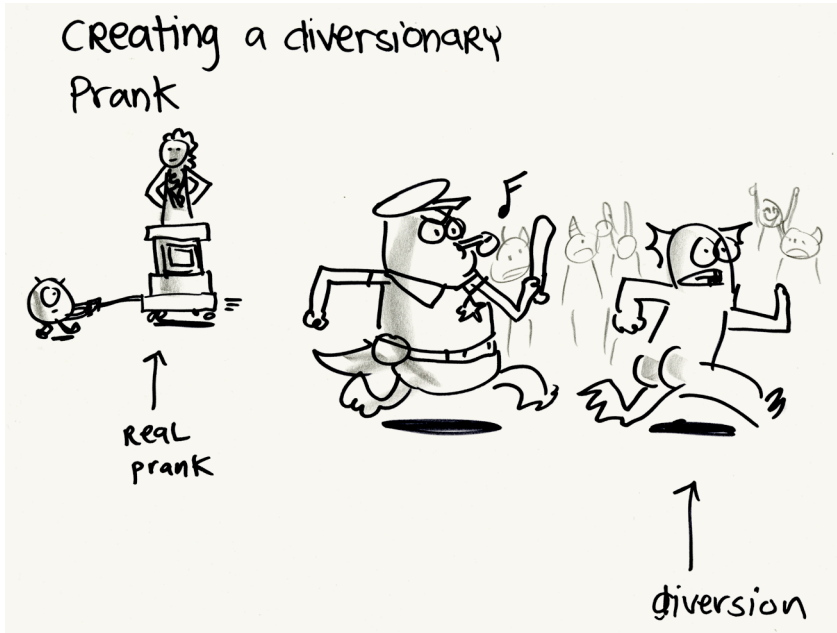
The salsa contact eye gag was an idea first pitched by Jason Katz on *Monsters, Inc.* The gag never made it into the film, but I thought it was hilarious, so I tried to pitch it again on *Monsters University*. It's common at Pixar for us to take unused gags from one film and insert them into another. Good ideas always seem to find a way of resurfacing. —Matthew Luhn

Monsters
University
traditions



ABOVE
Matthew Luhn, digital

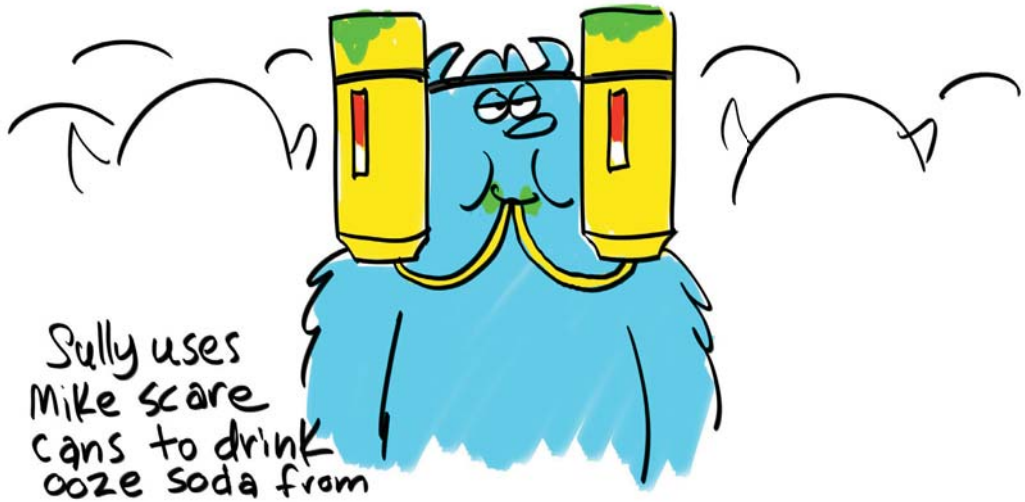
LEFT
Kelsey Mann, digital



ABOVE
Jeff Pidgeon, marker

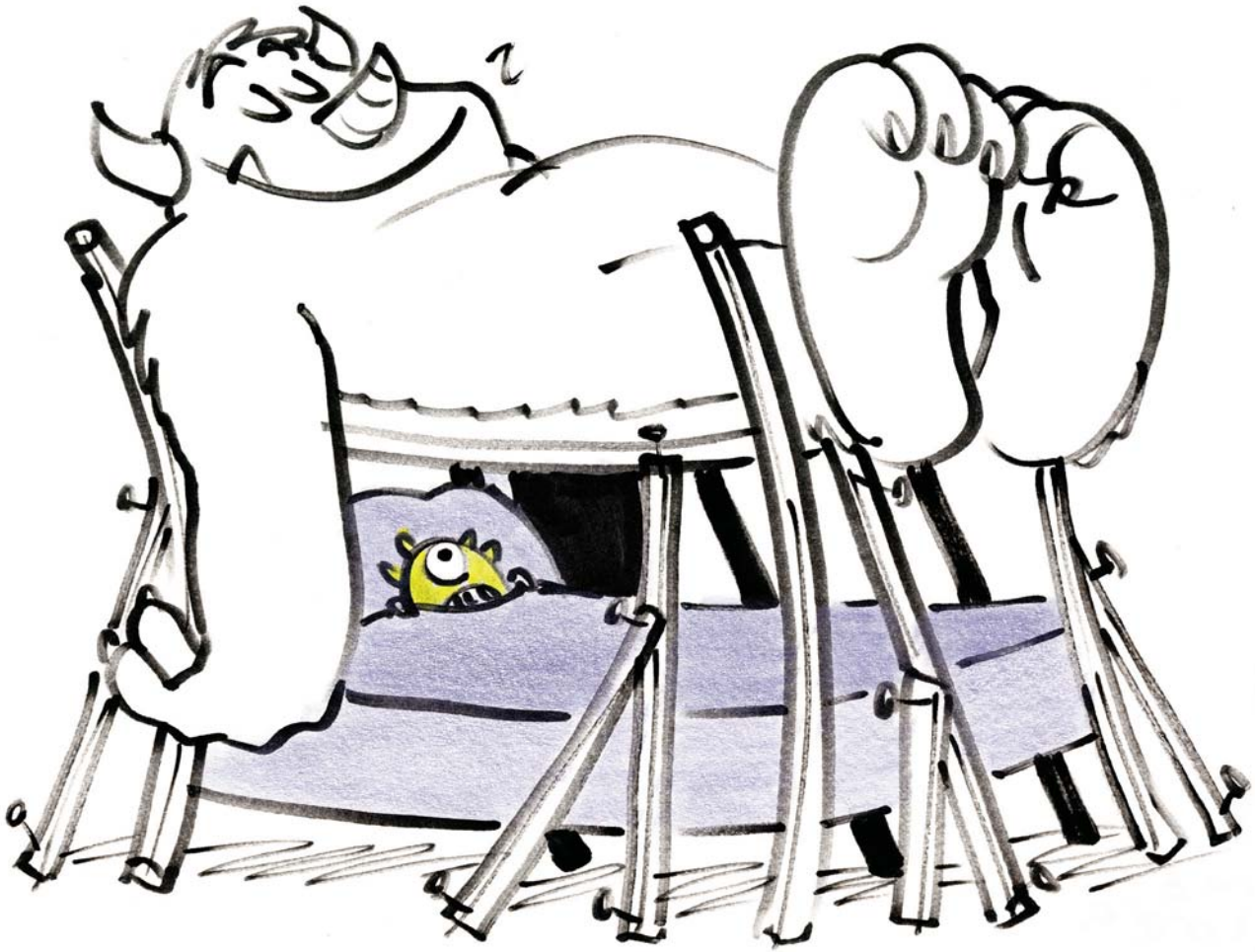
TOP RIGHT
Adrian Molina, marker and pencil

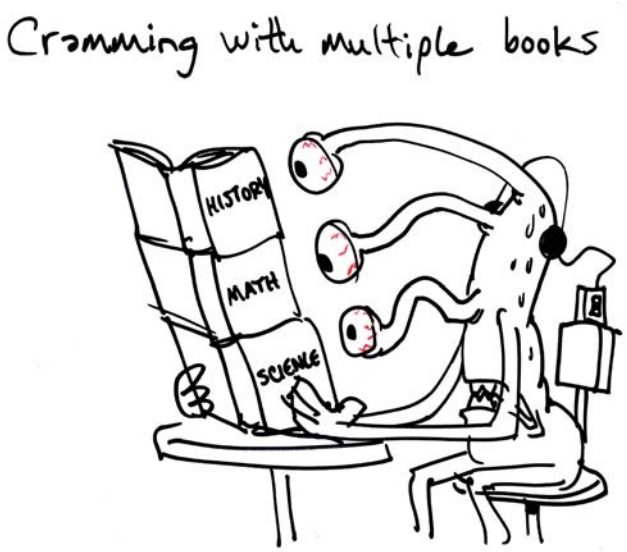
RIGHT
Adrian Molina, pencil



THIS PAGE
Matthew Luhn, digital

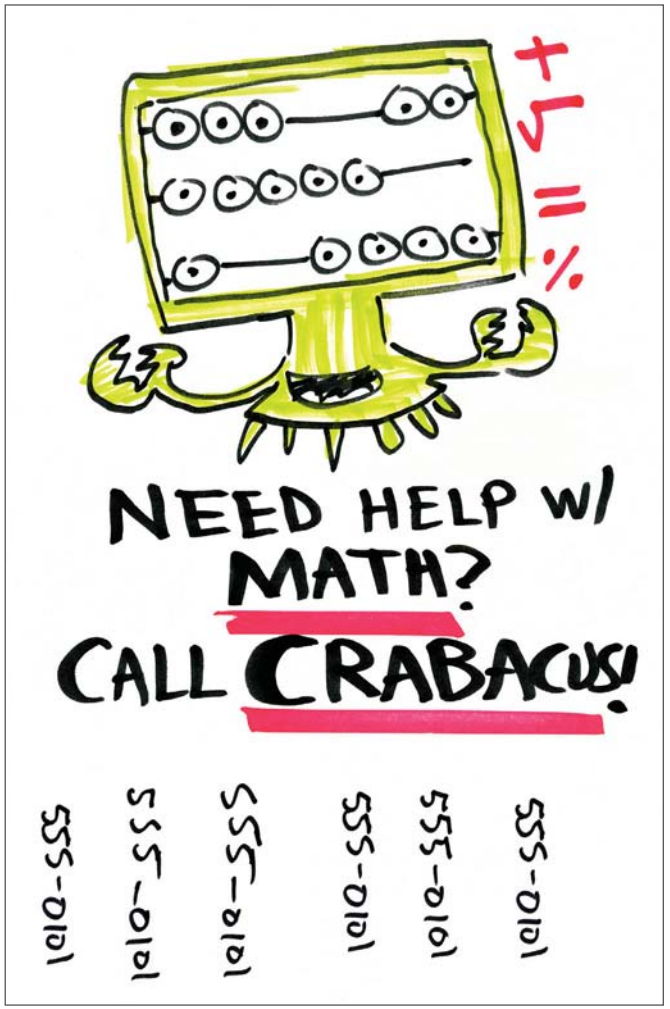
OPPOSITE
Jeff Pidgeon, marker and colored pencil





Jeff Pidgeon, marker

Jeff Pidgeon, marker



Adrian Molina, marker

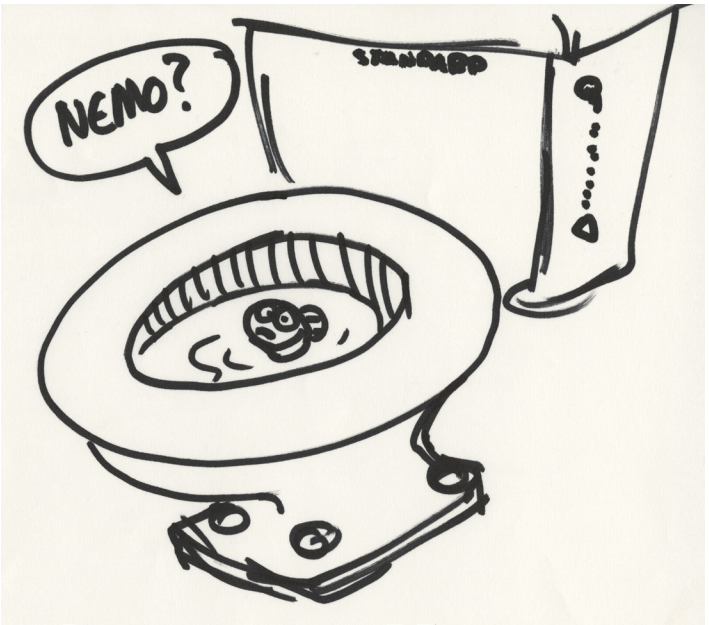
Sometimes you just have to give your brain the problem and get out of the way. Crabacus is the direct result of zero editing and zero shame. You put your head down, draw the picture, and hope somebody laughs when you reveal it. —Adrian Molina

LEFT
Adrian Molina, pen

BELOW
Matthew Luhn, digital

Disney · PIXAR
FINDING NEMO

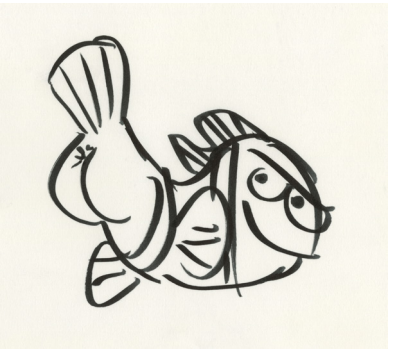
LEFT
Ricky Nierva,
colored pencil



Ralph Eggleston, marker

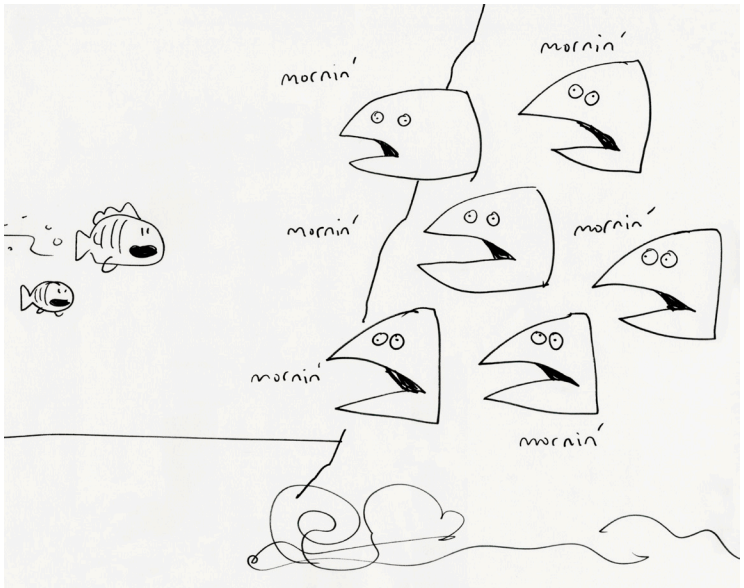
OPPOSITE
Dan Jeup, pencil and marker

The Tank Gang were grown in fish tanks to sell along with aquariums. They knew more about people than about being ocean fish. Of course, they were limited to the dentist, his patients, and whatever was onscreen in the waiting room. We storyboarded whole sequences where the gang waited for their favorite soap opera to come on and it would be about any or all soap tropes. Easy now to imagine why the members of The Tank Gang are rather melodramatic and hammy. —Ronnie del Carmen

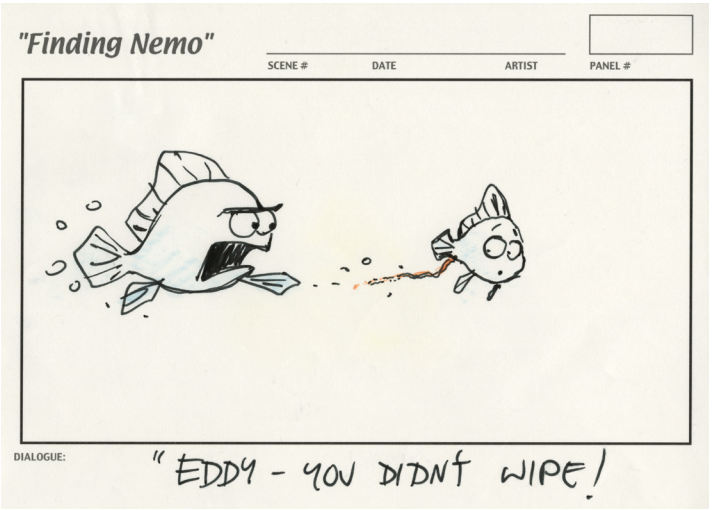


CLOCKWISE FROM TOP LEFT

Jason Katz, marker ,
Jason Katz, china marker and colored pencil,
Jason Katz, marker
Ricky Nierva, marker,

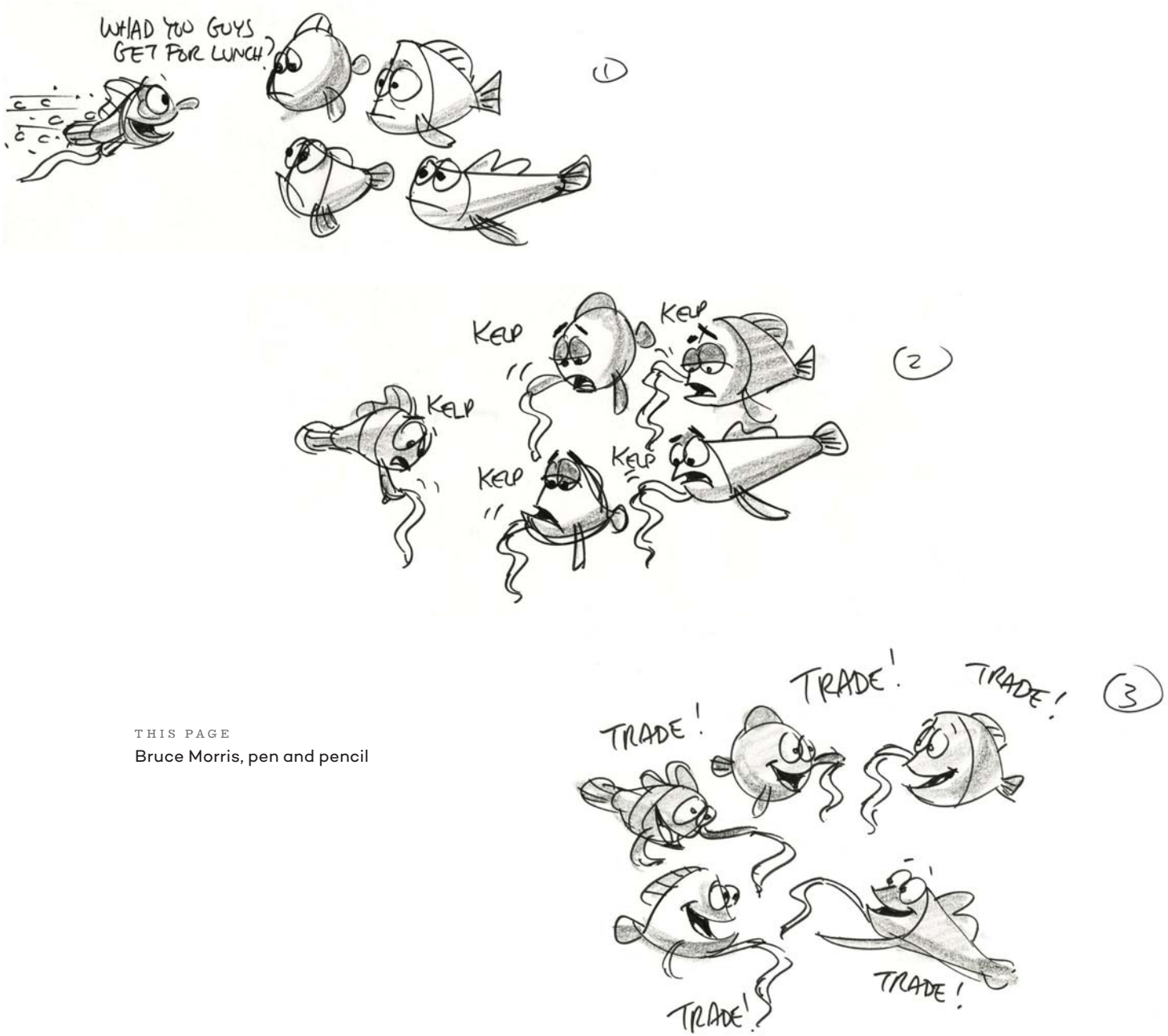


Unknown artist, pen



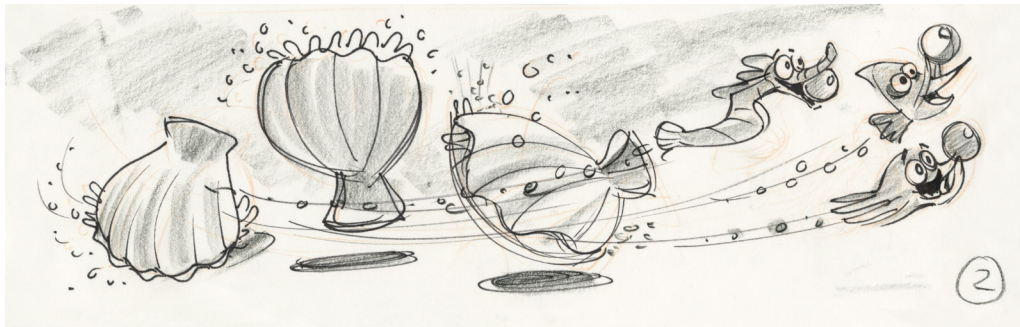
Joseph "Rocket" Ekers, pen and colored pencil

Jeff Pidgeon, marker



THIS PAGE

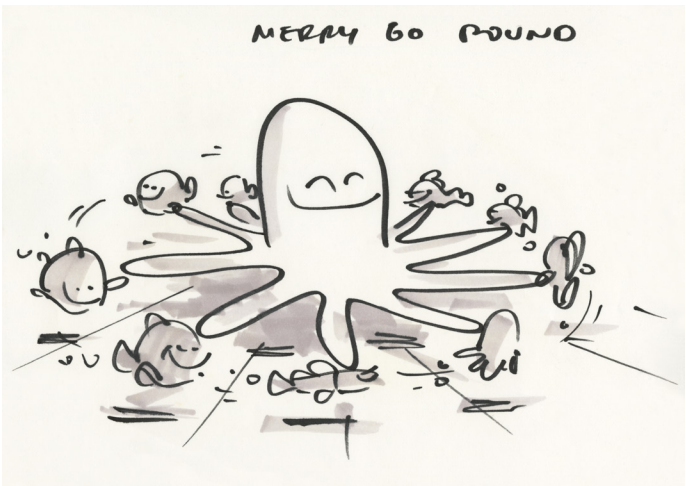
Bruce Morris, pen and pencil

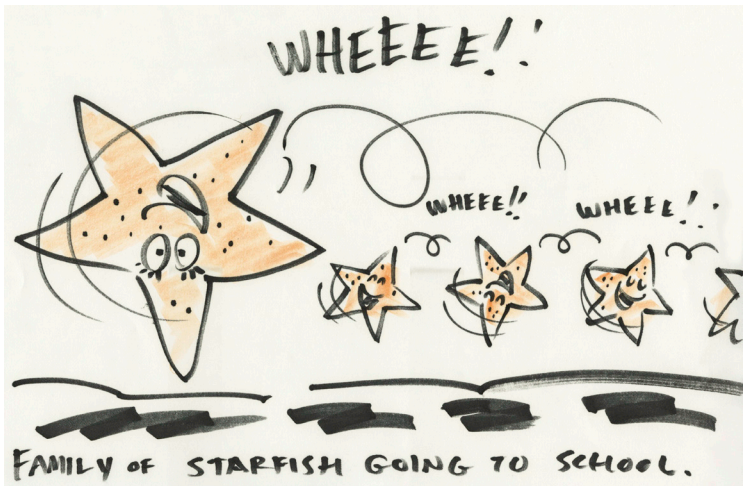


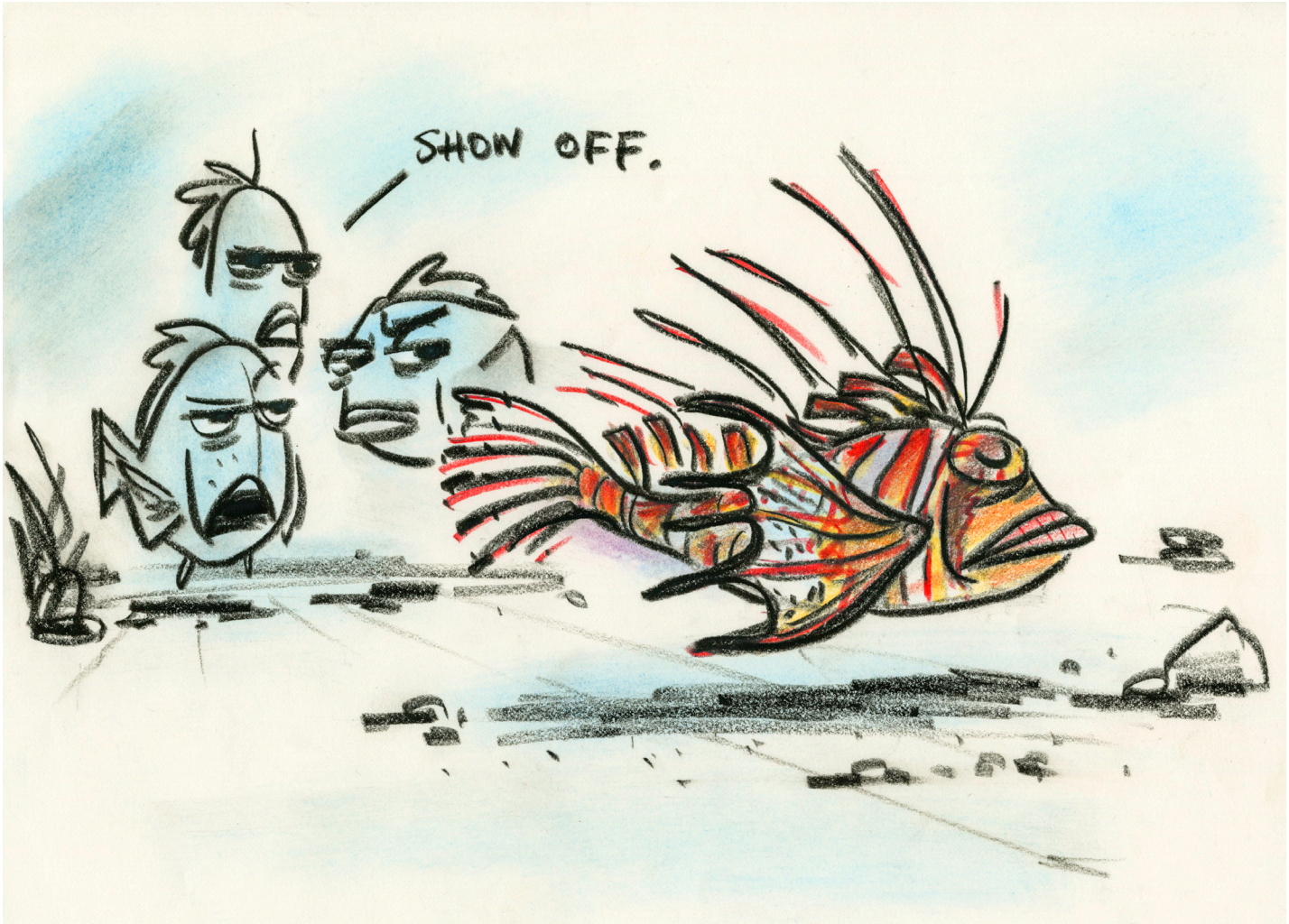
RIGHT
Bruce Morris, pen and pencil

BOTTOM LEFT
Jason Katz, marker

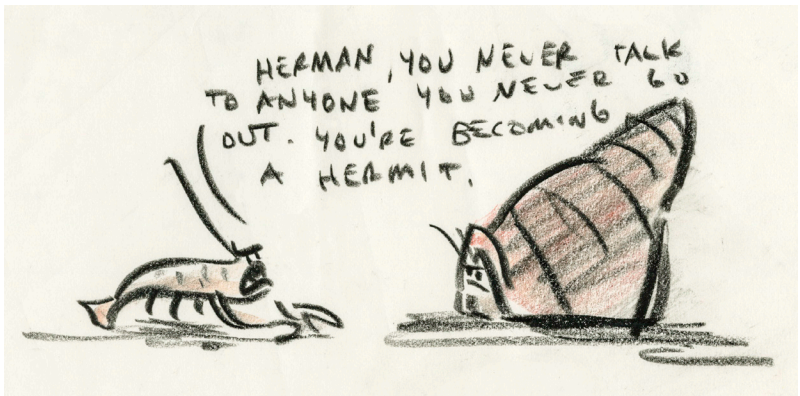
BOTTOM RIGHT
Matthew Luhn, marker

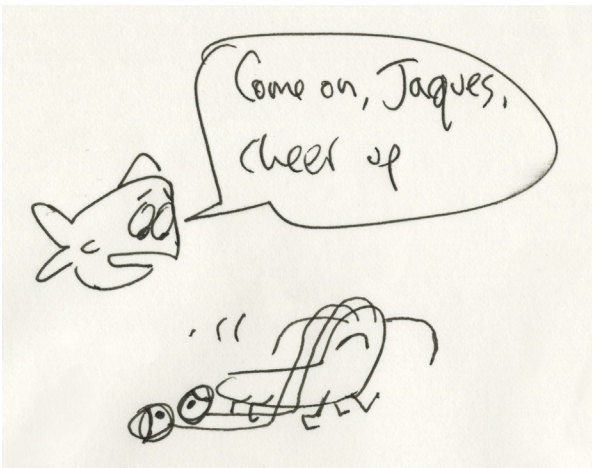






Jason Katz, china marker and colored pencil



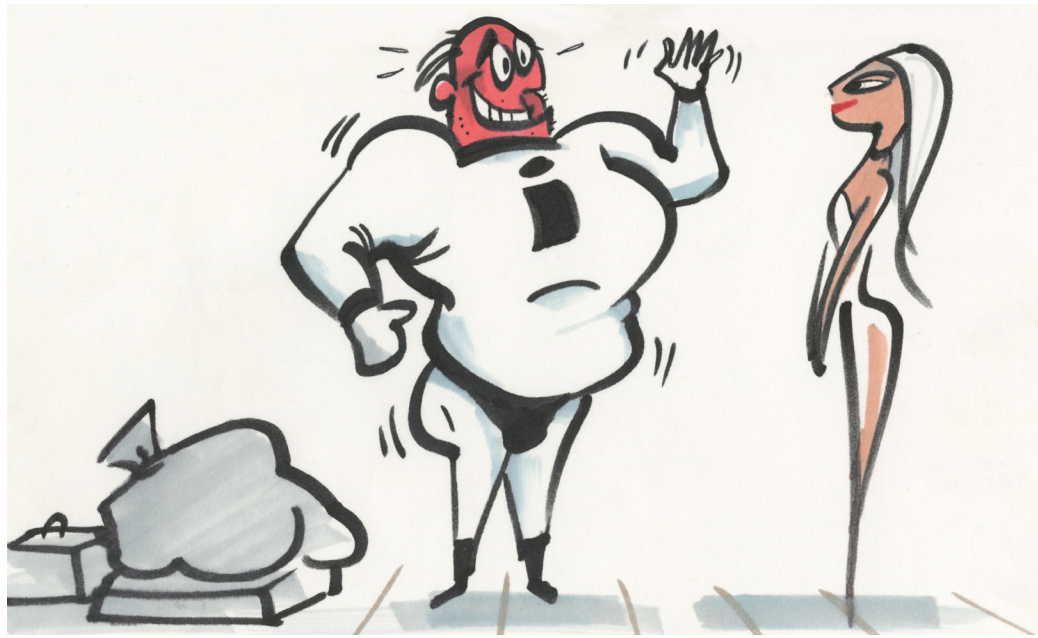


CLOCKWISE FROM TOP LEFT

Matthew Luhn, marker; Jeff Pidgeon, marker; Matthew Luhn, pen; Jason Katz, china marker and colored pencil.

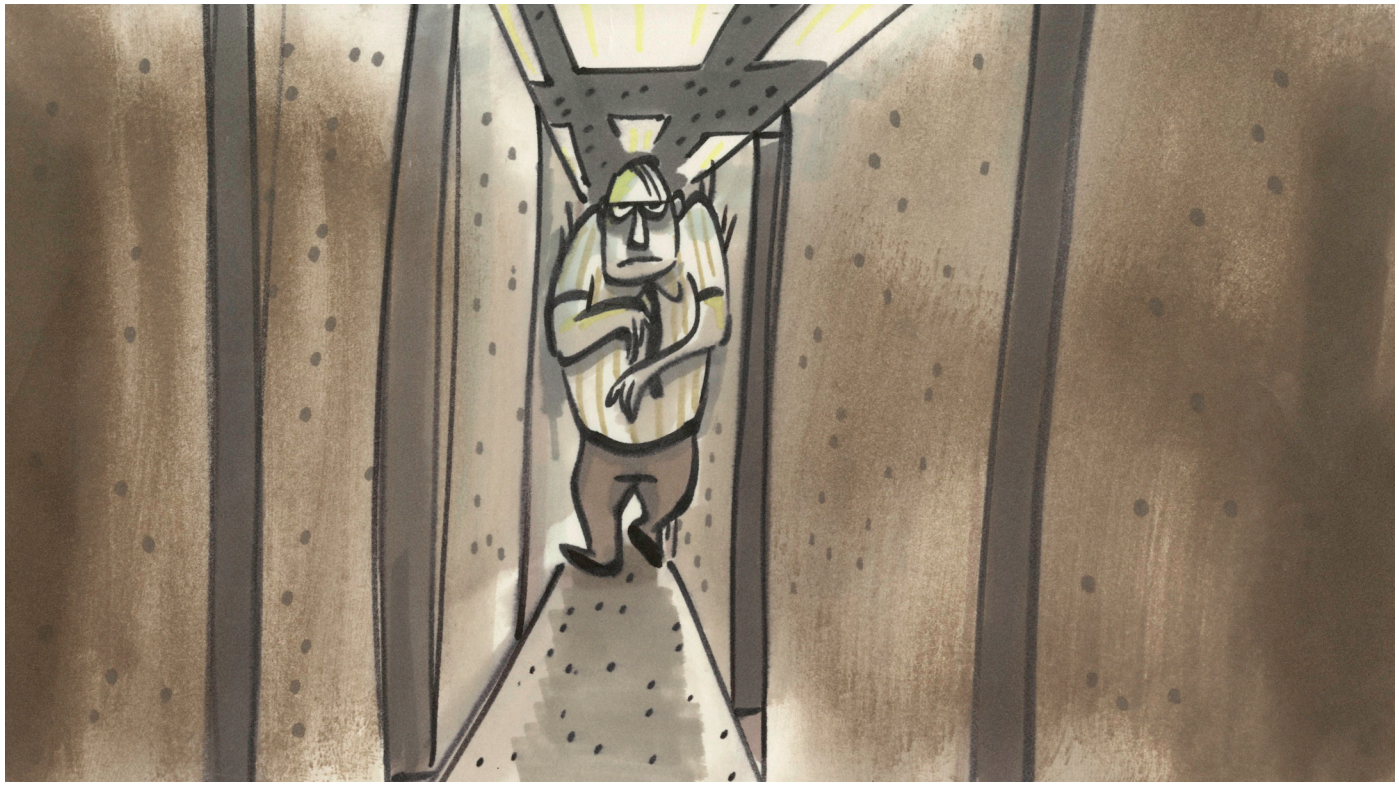
Disney · PIXAR

THE INCREDIBLES



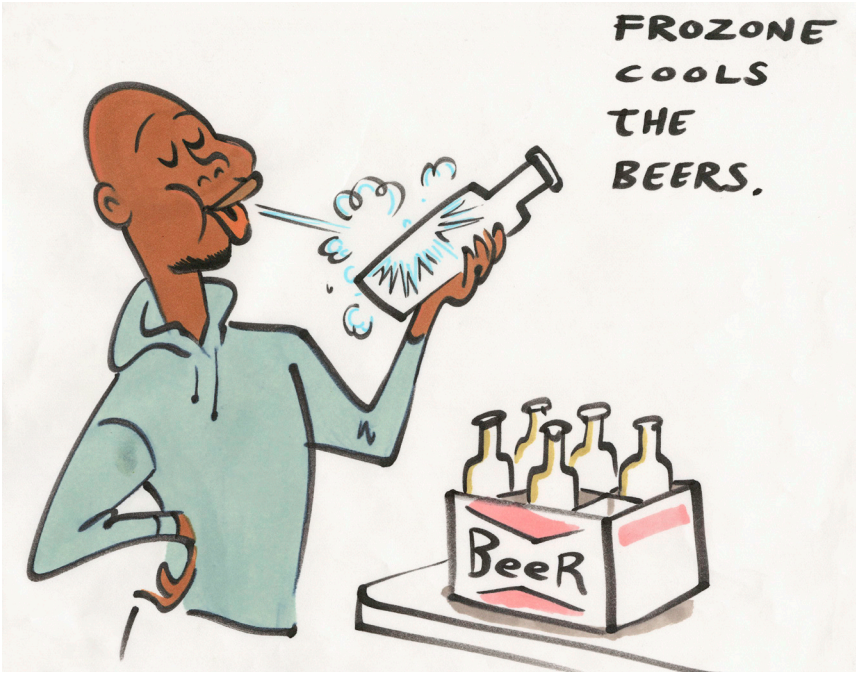
THIS SPREAD
Teddy Newton, marker

THIS SPREAD
Teddy Newton, marker



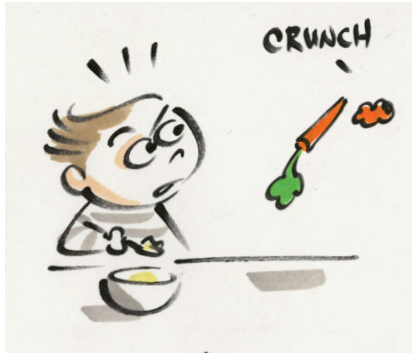
SEAT
...AND IF YOU FINISH EARLY, I'll LET YOU SHINE MY SHOES FOR FREE.

BOB DROWNS BOSS IN TOILET.



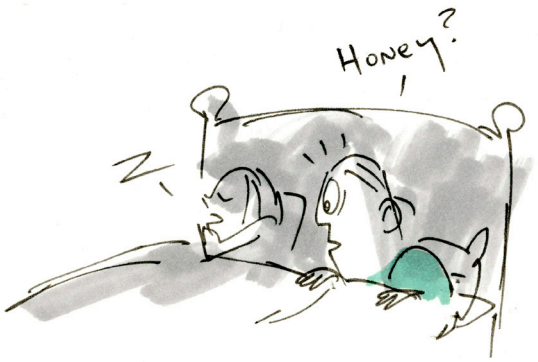
Teddy Newton, marker

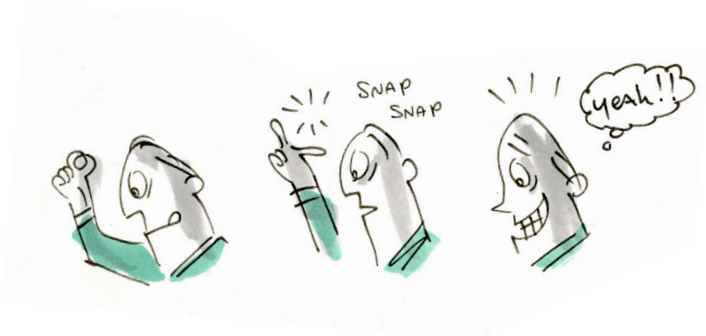
Geefwee Boedoe, marker



THIS PAGE
Teddy Newton, marker

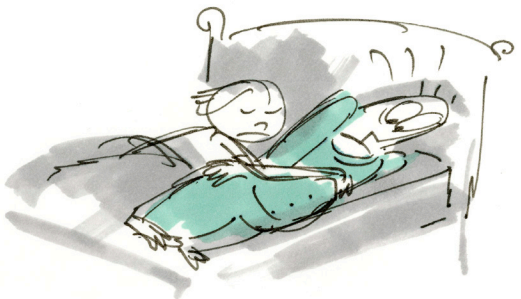
Z


Honey?
Z


SNAP
SNAP
Yeah!!

CREEEEK!!

YAWN



THIS SPREAD
Teddy Newton, pen and marker

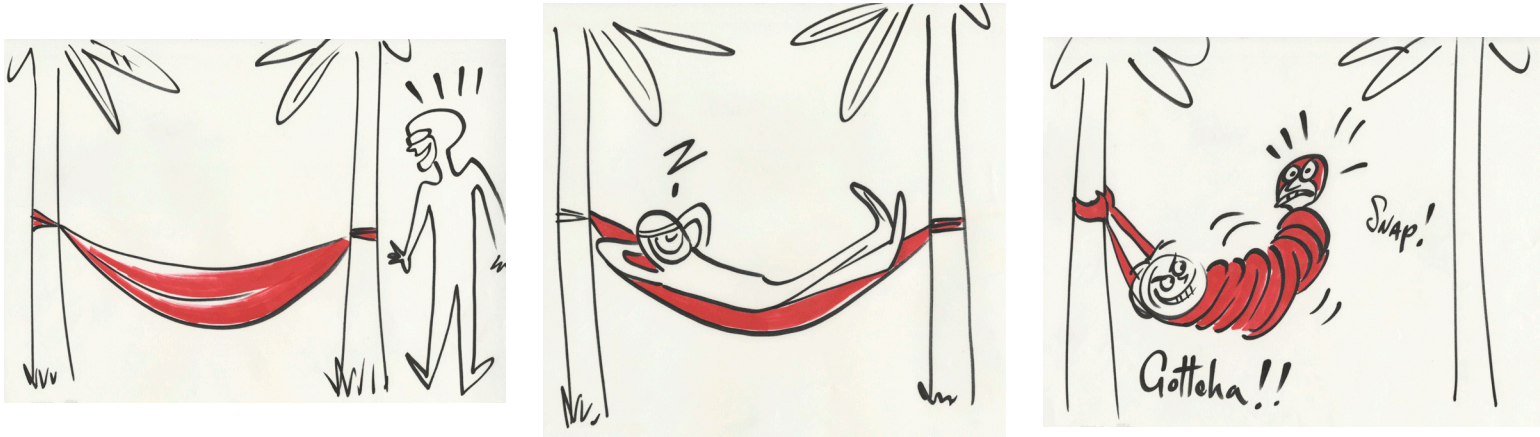
KICK ME HARD

STRAW

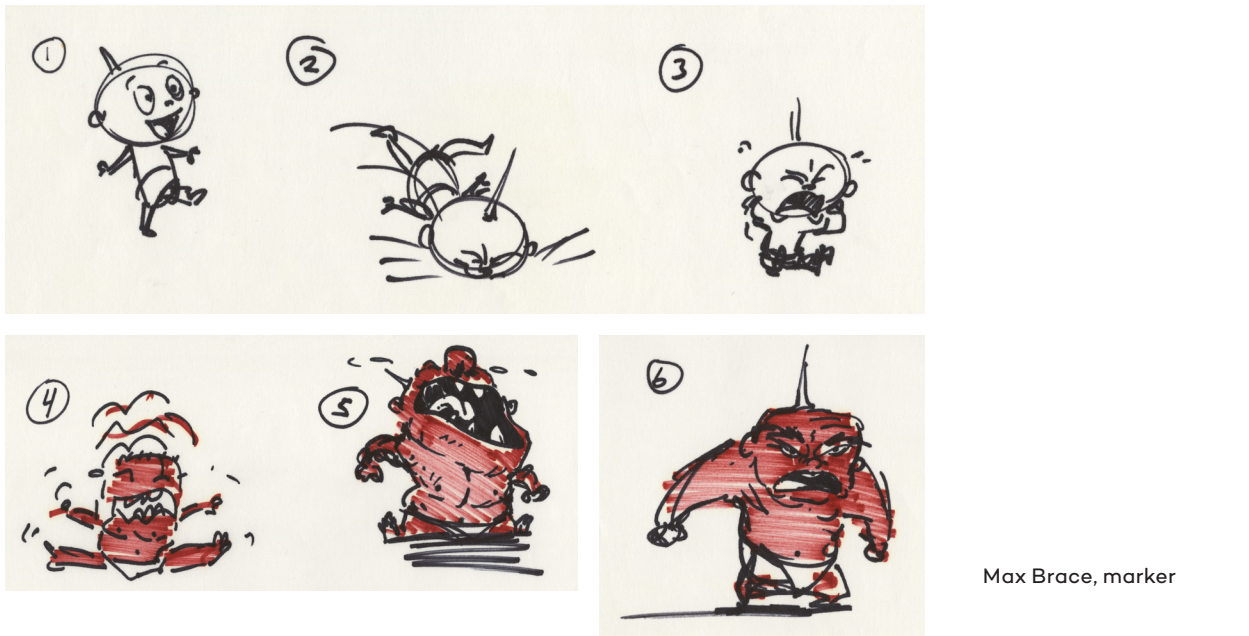
THIS SPREAD

Teddy Newton, marker

The secret to a great story gag has less to do with its novelty and more to do with the truth it possesses. To me, the funniest moments in *The Incredibles* are not the outrageous bits of spectacle, but the banal moments we recognize from our own lives. —Teddy Newton

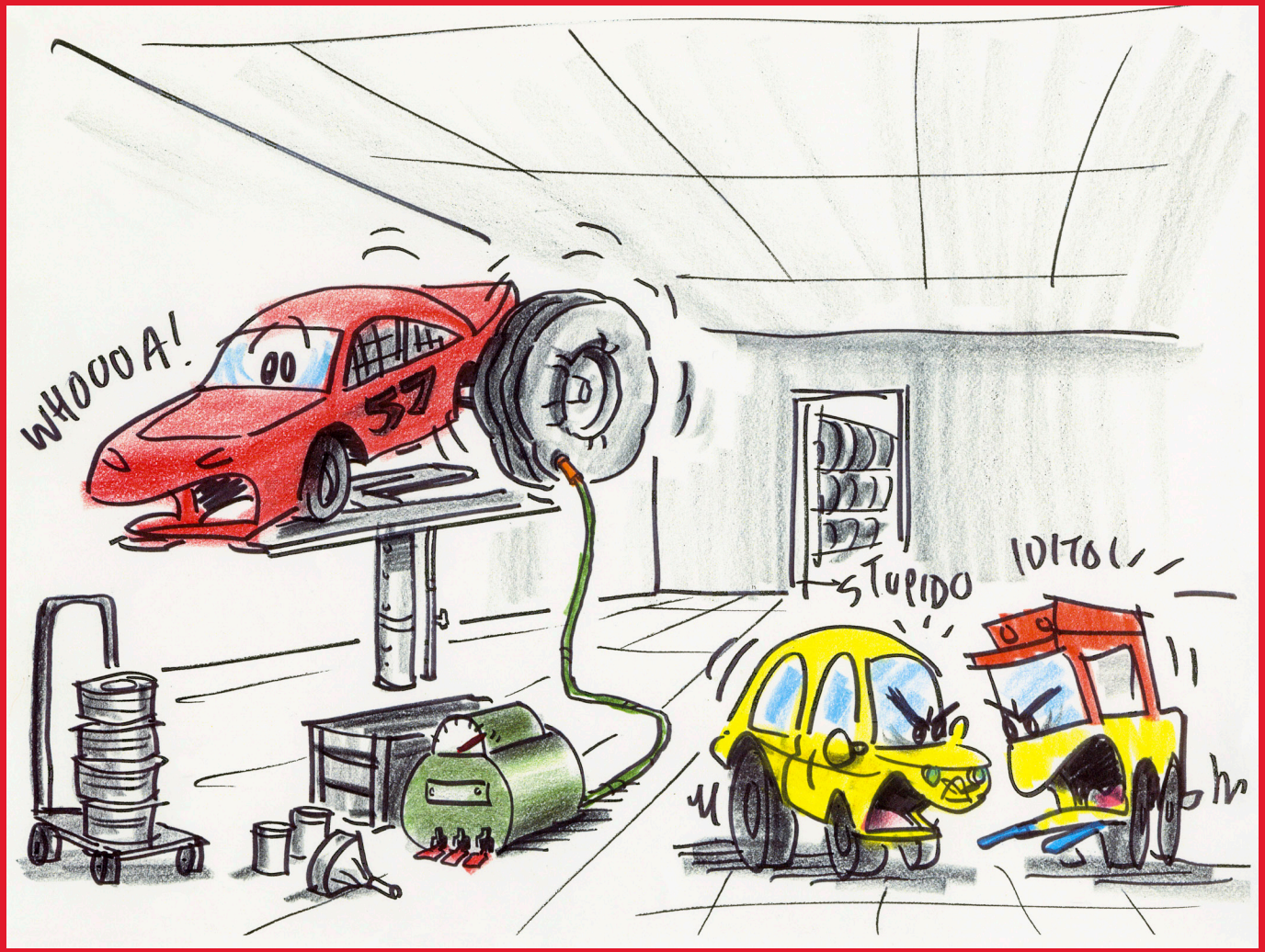


Teddy Newton, marker

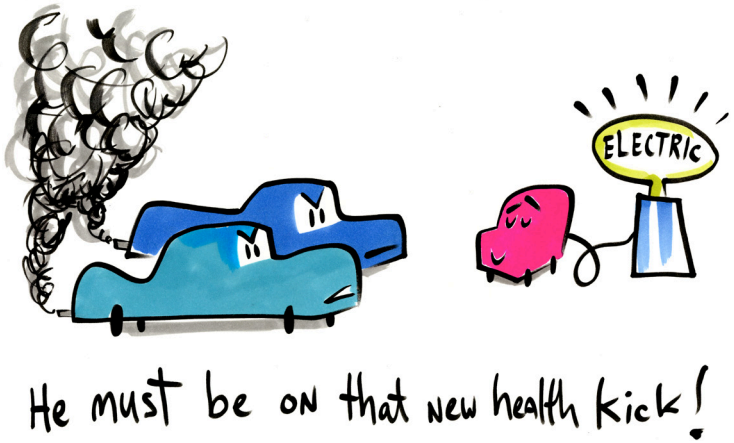


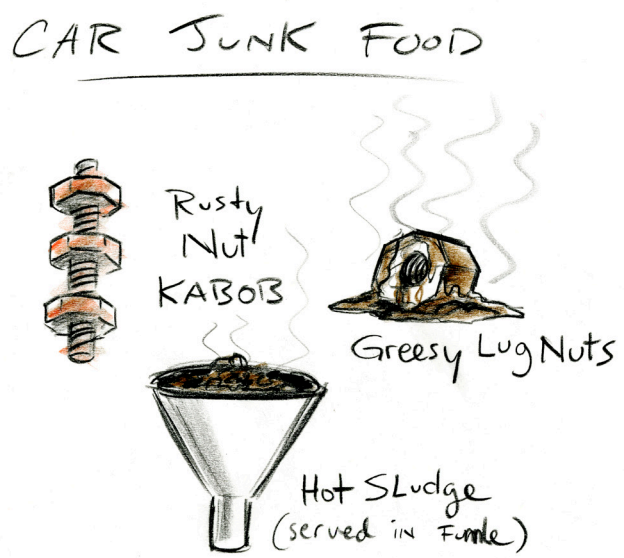
Max Brace, marker

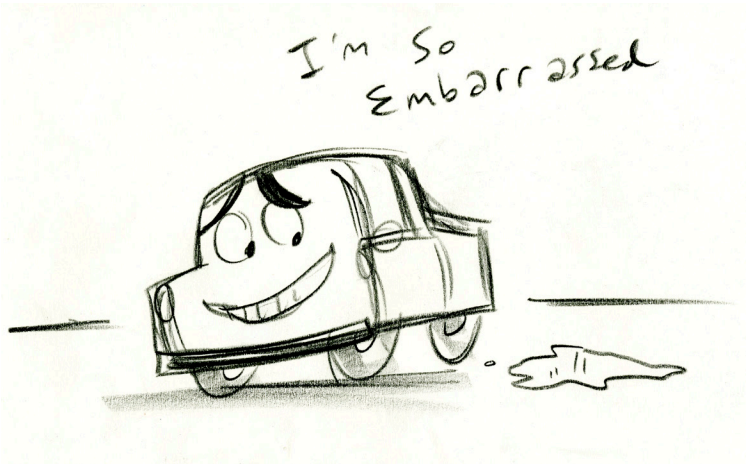
Teddy Newton, marker



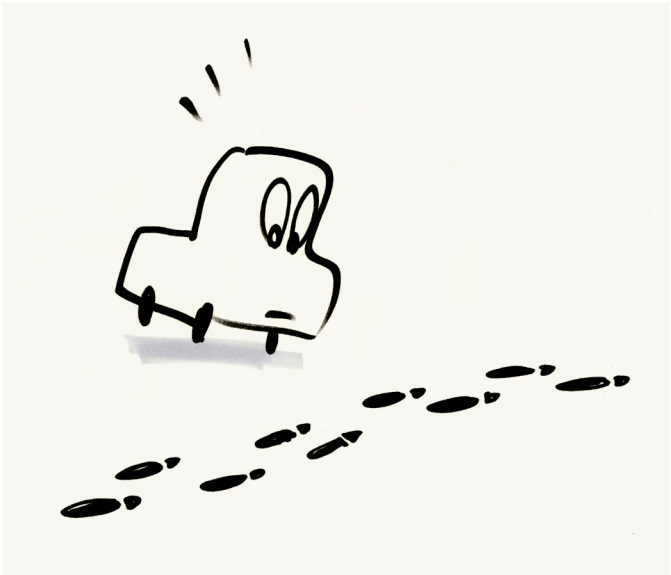
Matthew Luhn, marker and colored pencil

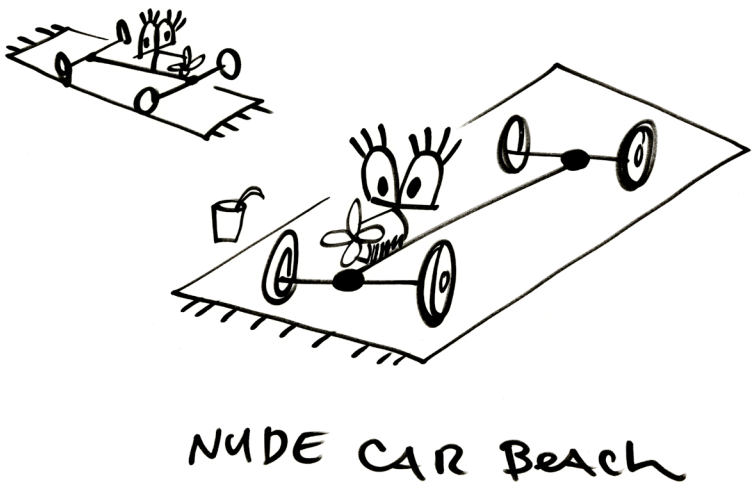






CLOCKWISE FROM TOP LEFT
Teddy Newton, marker
Rob Gibbs, colored pencil
Matthew Luhn, colored pencil
Rob Gibbs, pencil



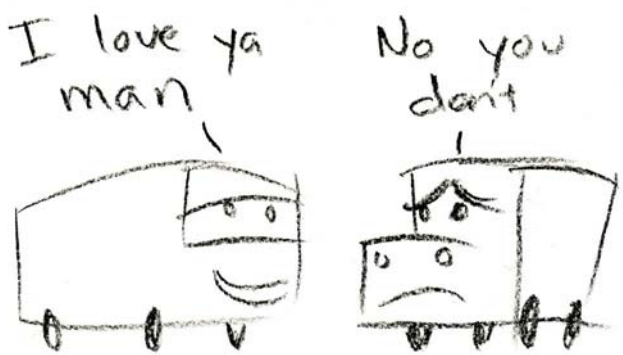


THIS PAGE
Teddy Newton, marker

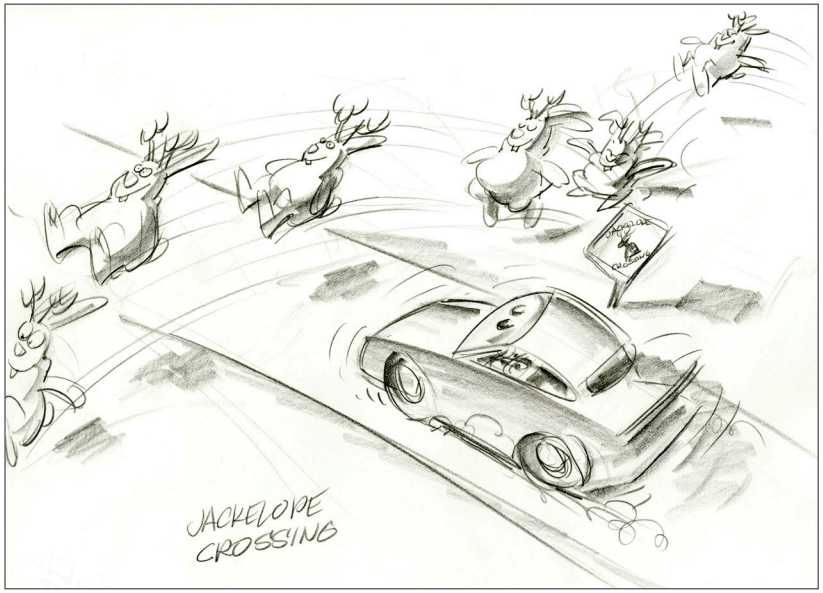
Though a director must stay on point with their picture, a good gagman can generally inspire that director with an unexpected drawing. Sometimes an irreverent idea, which may never end up in the final film, has the ability to prompt that "eureka!" moment every creative person lives for. —Teddy Newton

Teddy Newton, marker

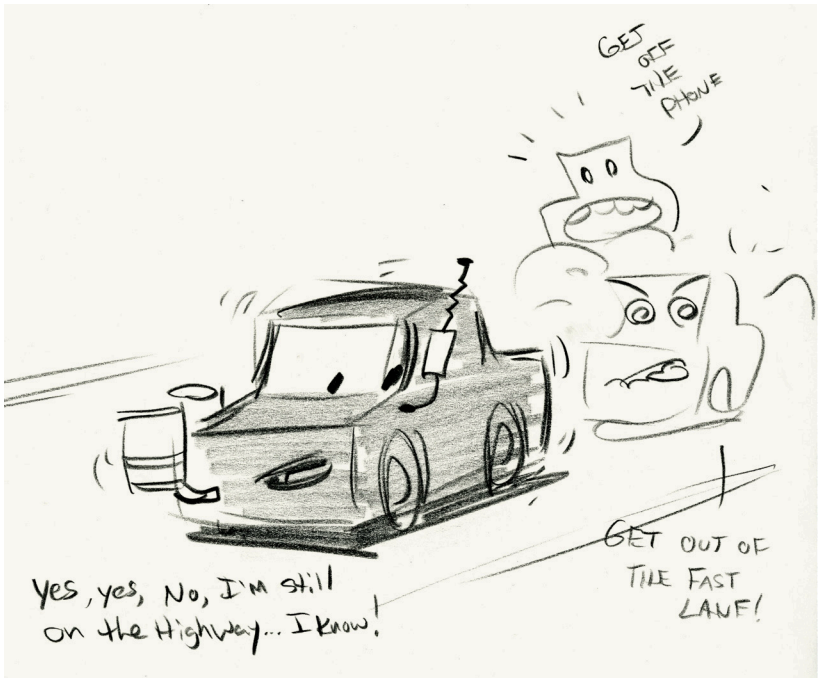
Teddy Newton, marker



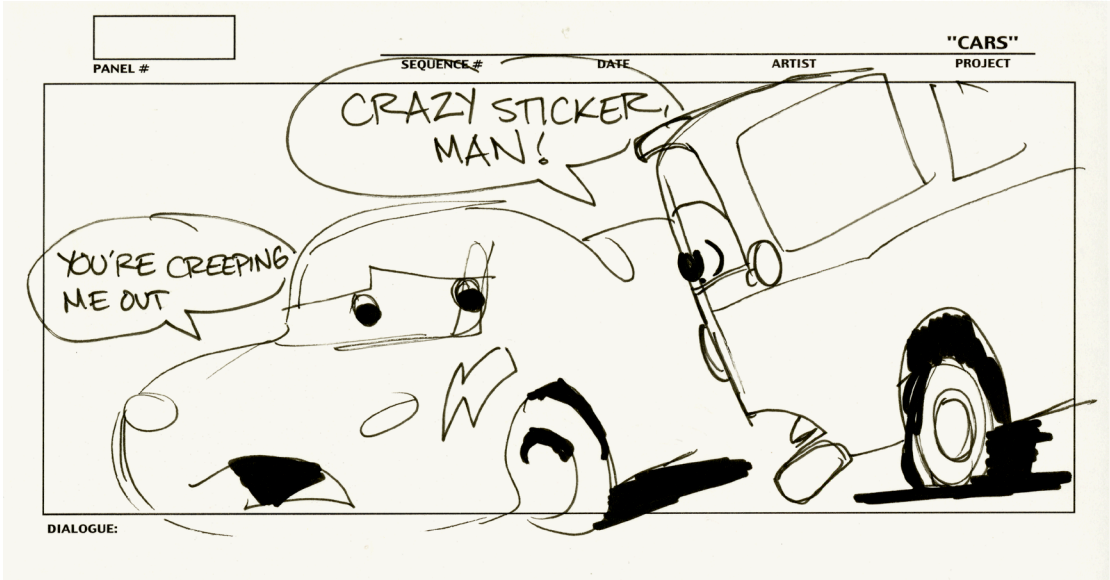
Rob Gibbs, china marker



Bud Luckey, pencil

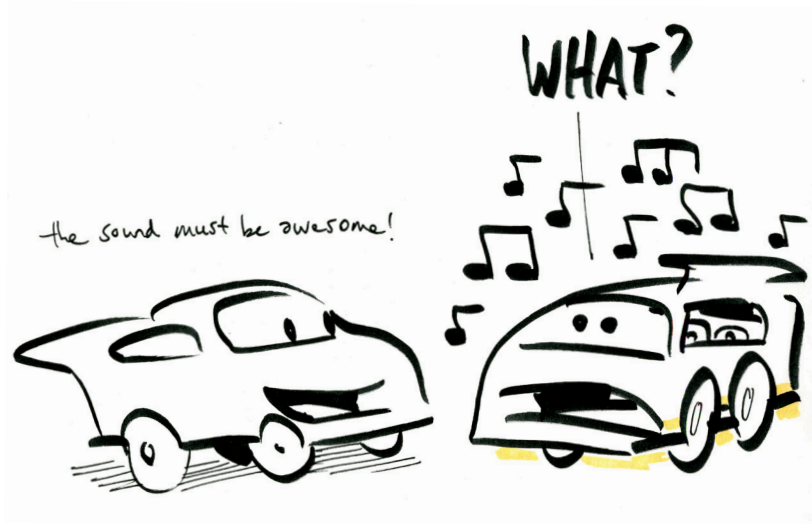


Brian Fee, pencil

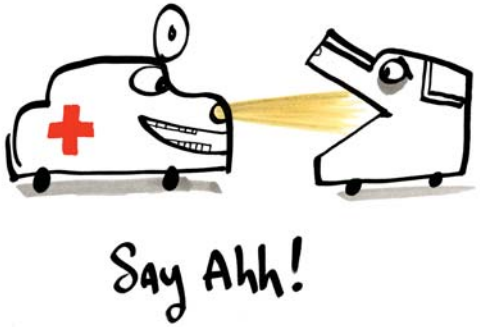


Bobby Podesta, marker

Erik Benson, marker



Jeff Pidgeon, marker



Teddy Newton, marker

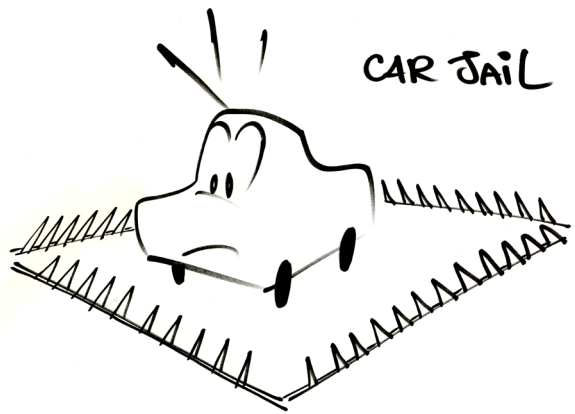
Teddy Newton, marker

Teddy Newton, marker

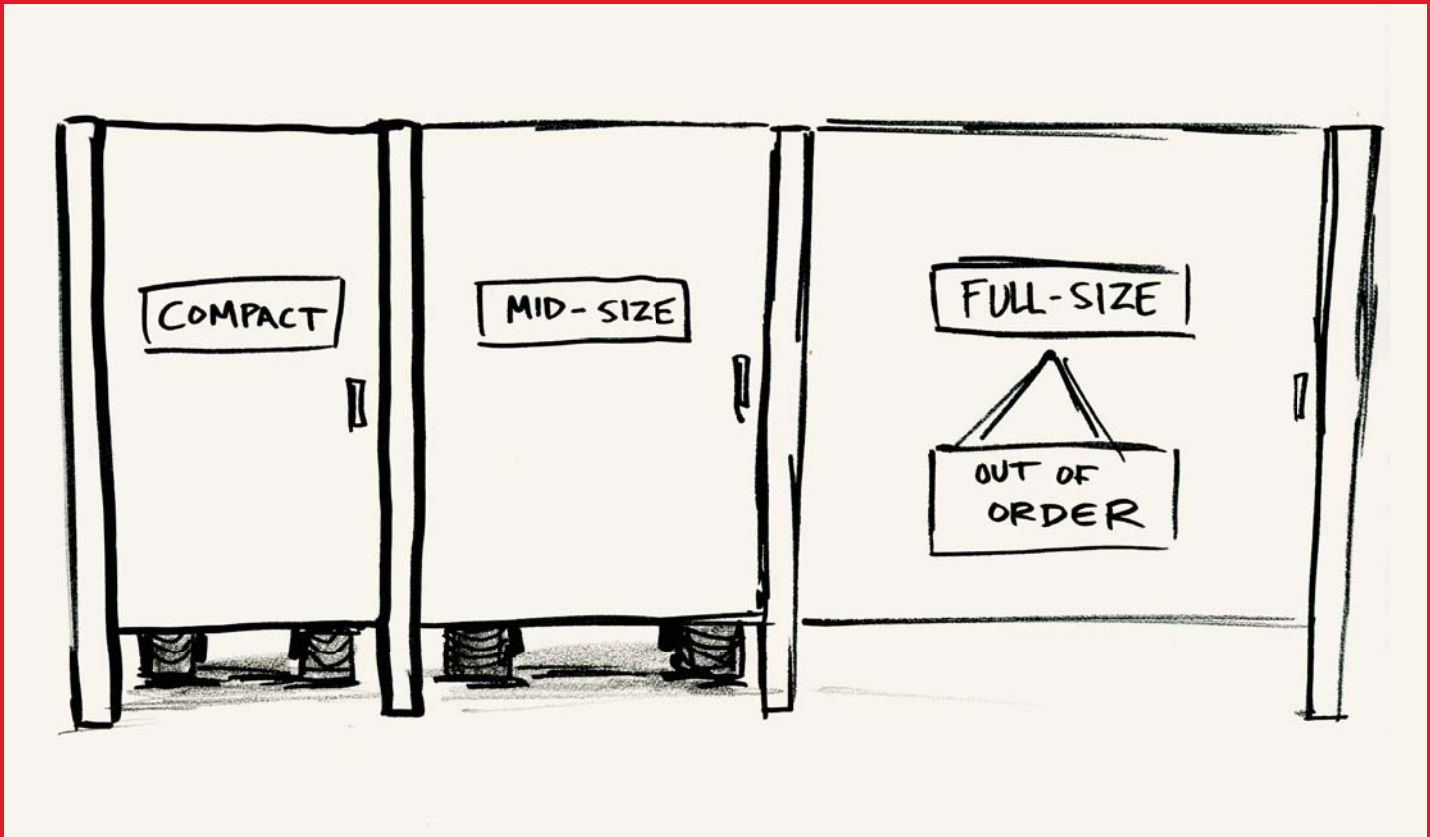
Rob Gibbs, marker

Unknown artist, marker

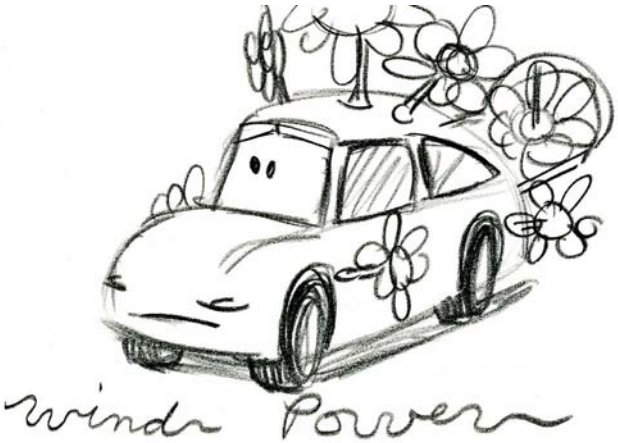
Rob Gibbs, pencil

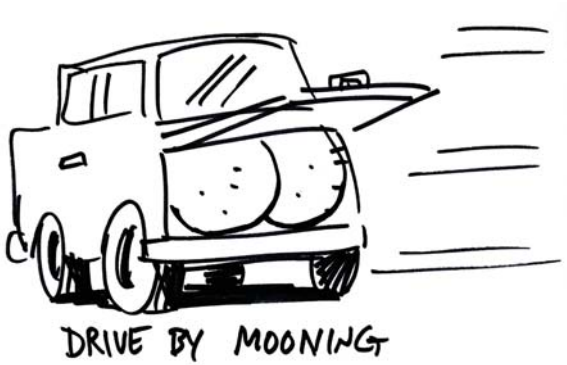


RIGHT AND FAR RIGHT
Teddy Newton, marker



Josh Cooley, marker and pencil





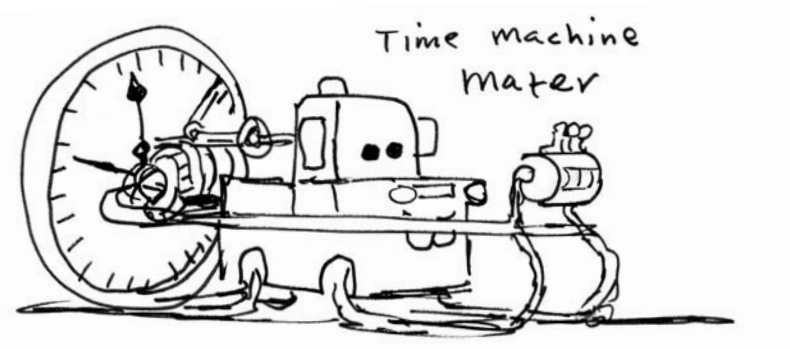
CLOCKWISE FROM TOP LEFT

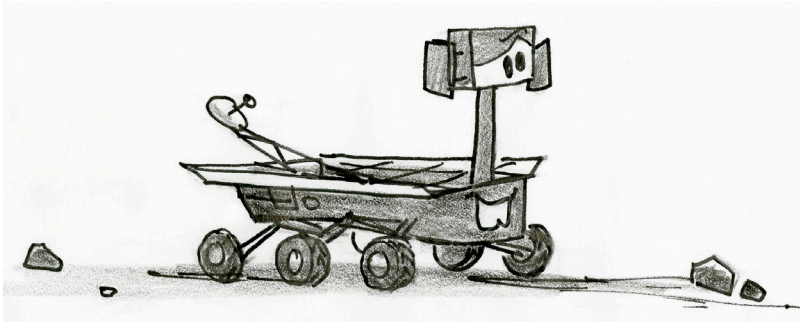
Rob Gibbs, pencil
Josh Cooley, pencil
Josh Cooley, pencil
Josh Cooley, marker

THIS PAGE

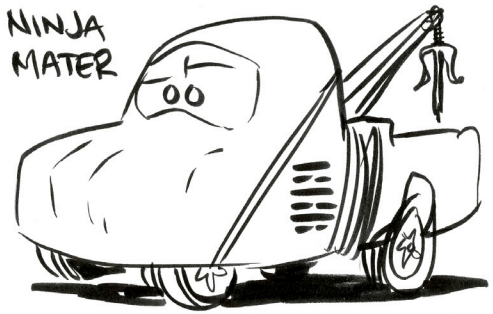
Erik Benson, pen

These handcrafted drawings were made with thousands of hours of meticulous focus and dedication. I think the beauty speaks for itself. —Erik Benson

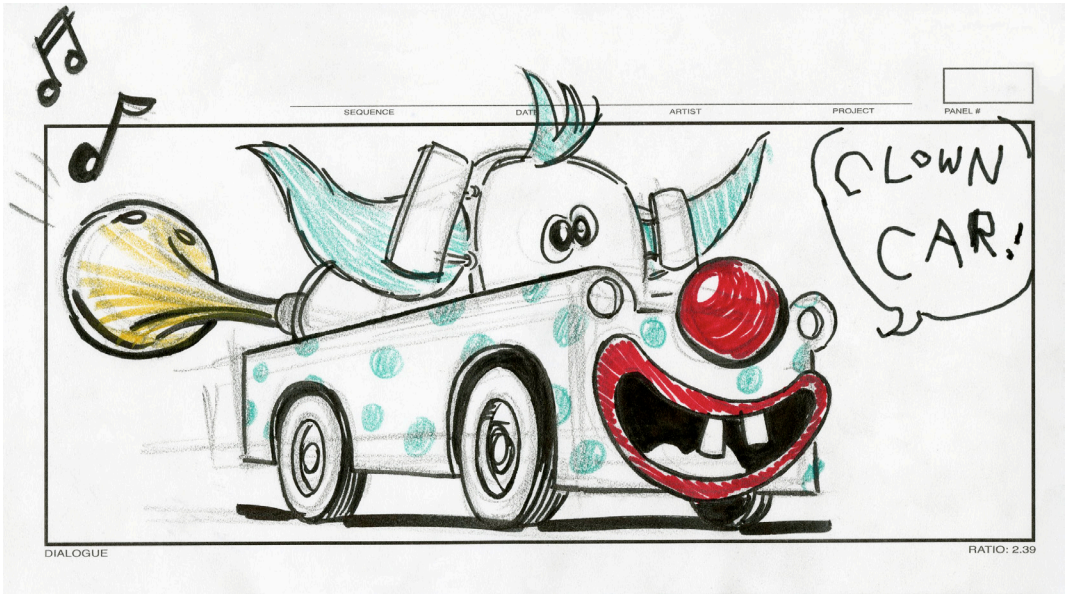




Derek Thompson, pen and pencil

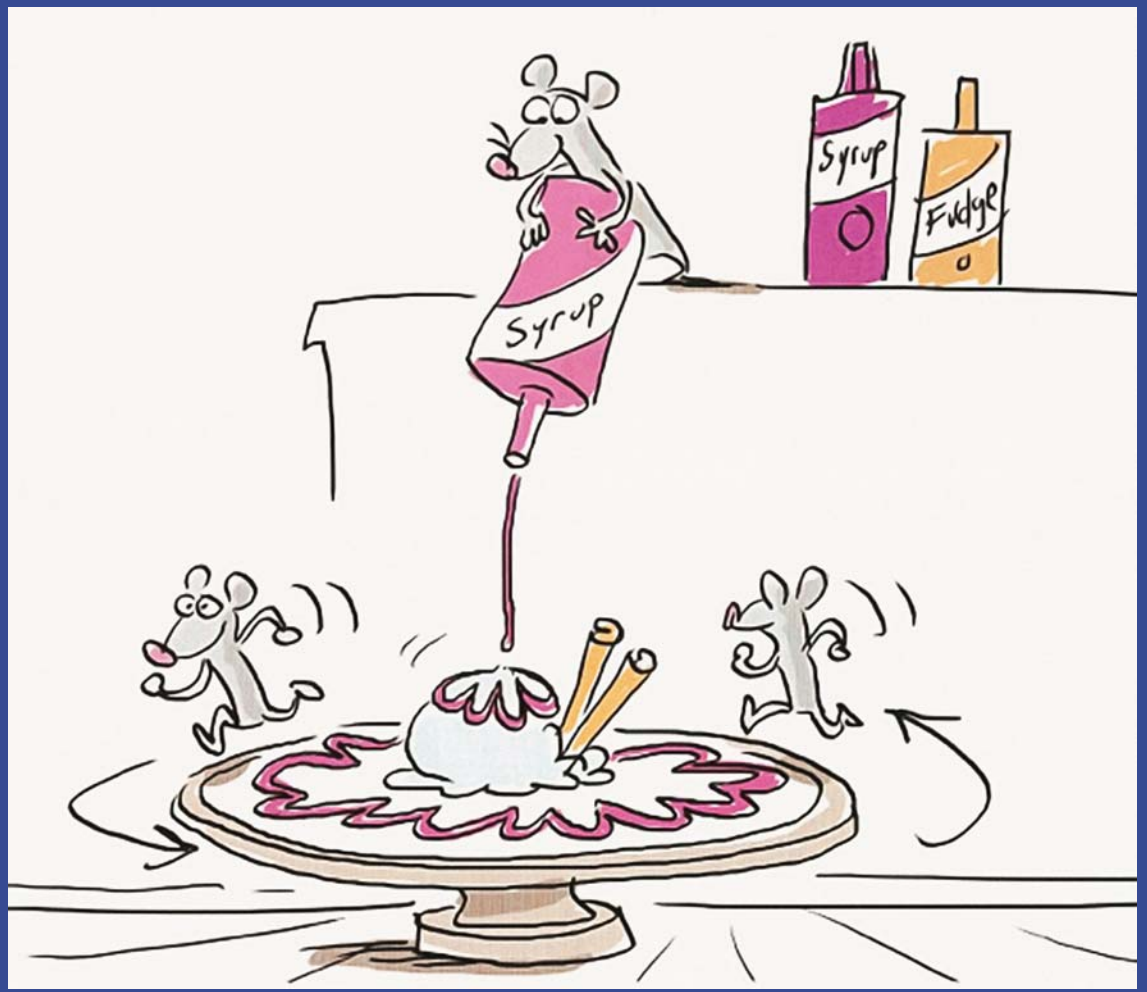


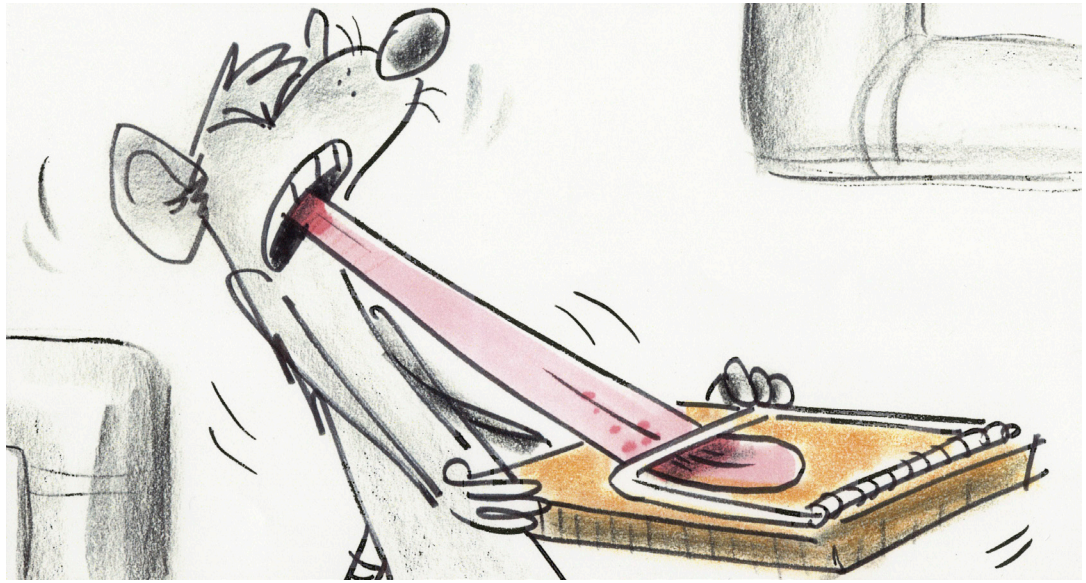
Scott Morse, pen

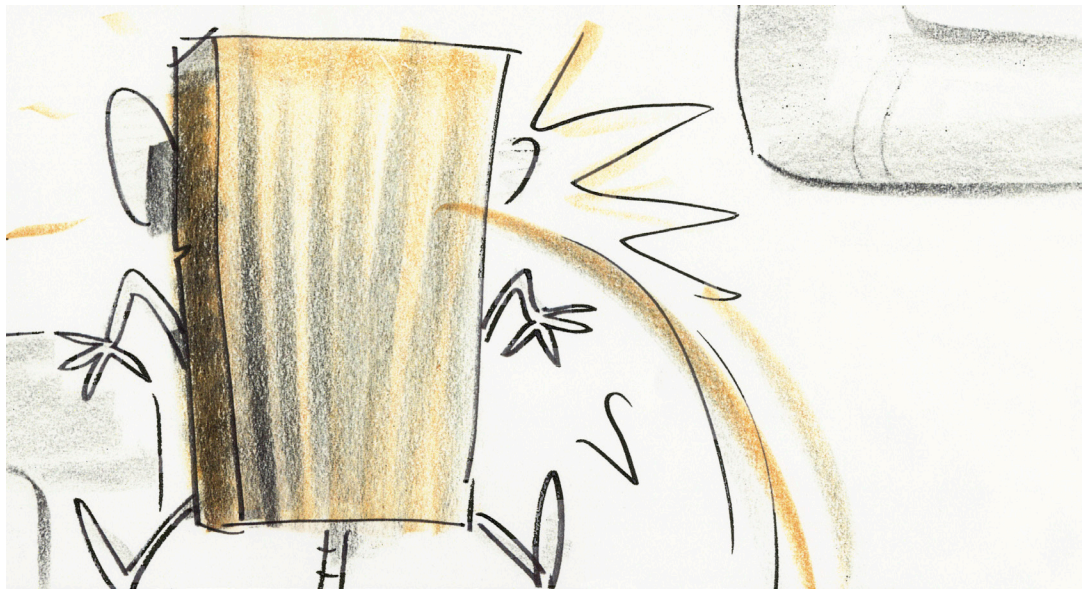


Kevin O'Brien, marker and colored pencil

Disney · PIXAR
RATATOUILLE
(rat•a•too•ee)

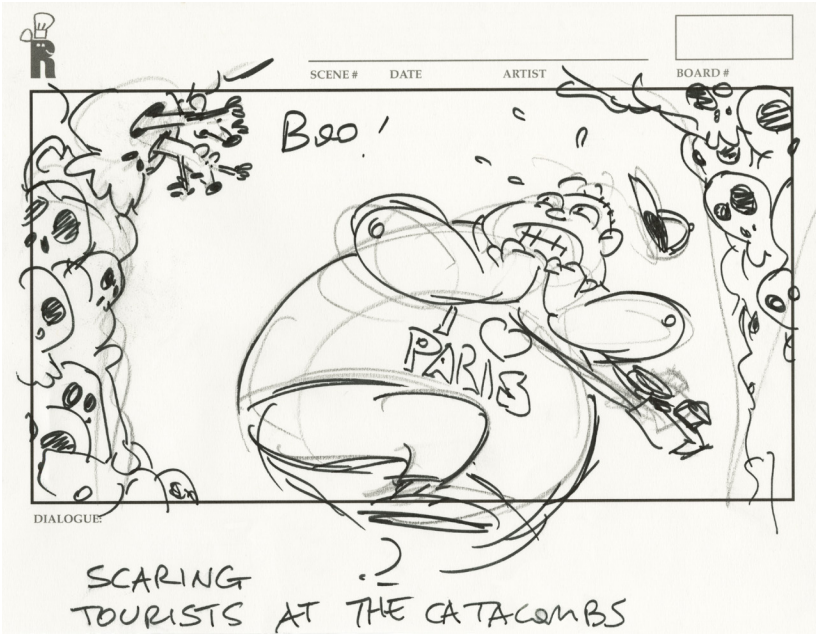




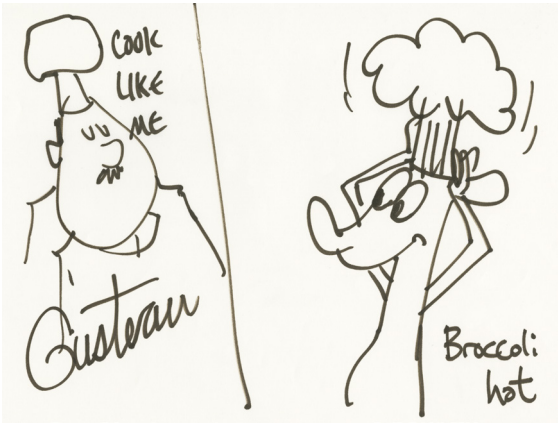


OPPOSITE
Matthew Luhn, digital

THIS PAGE
Matthew Luhn, pen and colored pencil



Jim Capobianco, pen and pencil



Jeff Pidgeon, marker

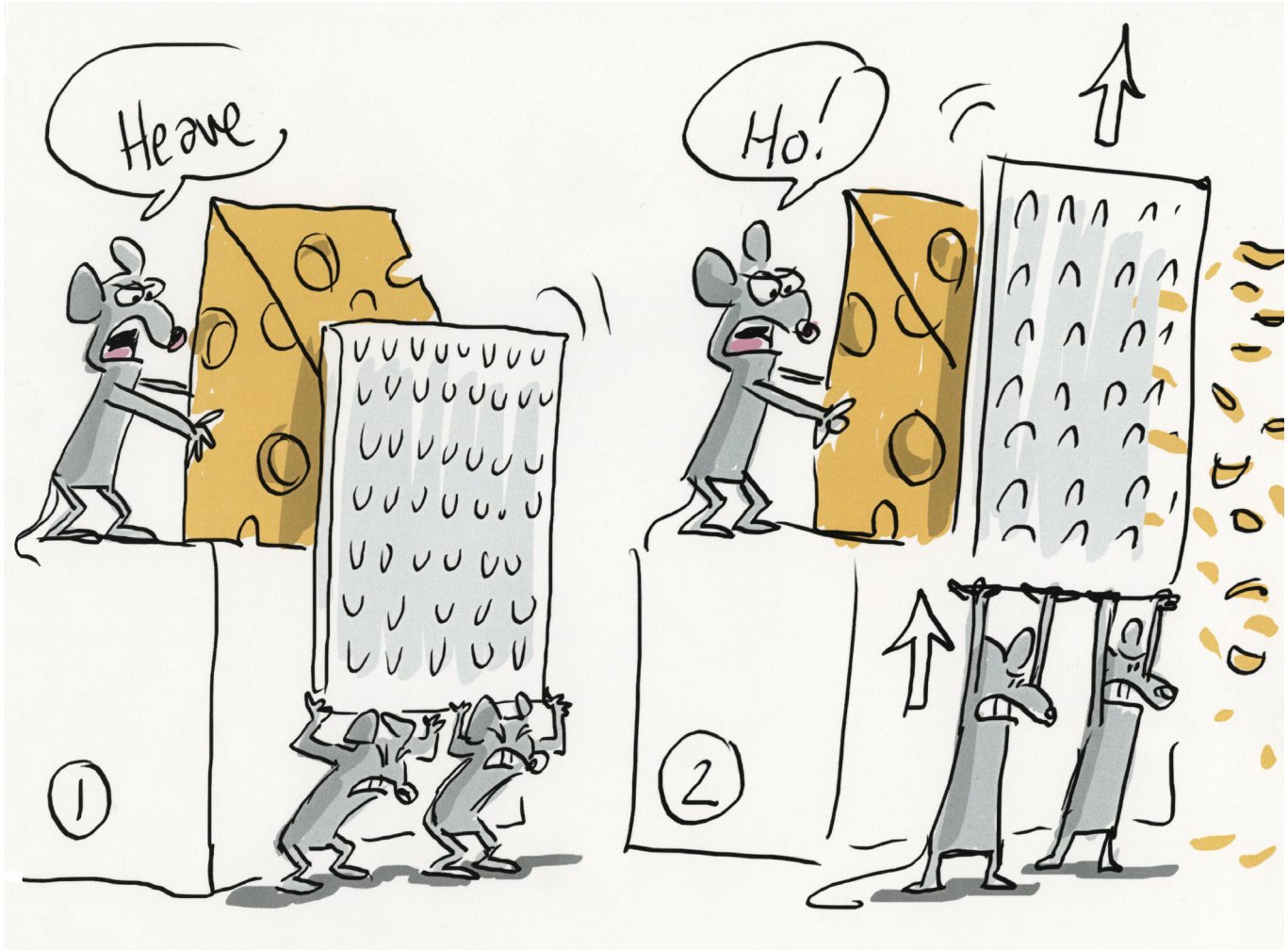
RIGHT
Harley Jessup, pen, marker, and colored pencil

CHAIR IDEAS

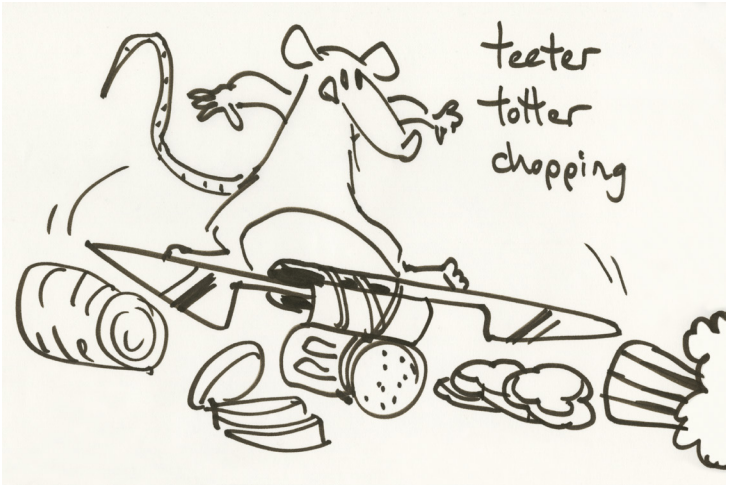
HIGHTOP SNEAKER

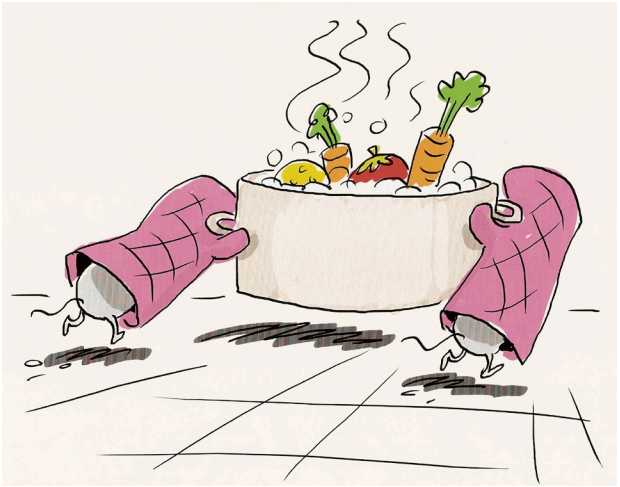
CHAMPAGNE CORK

COUNTER-WEIGHTED ELEVATOR



Matthew Luhn, digital



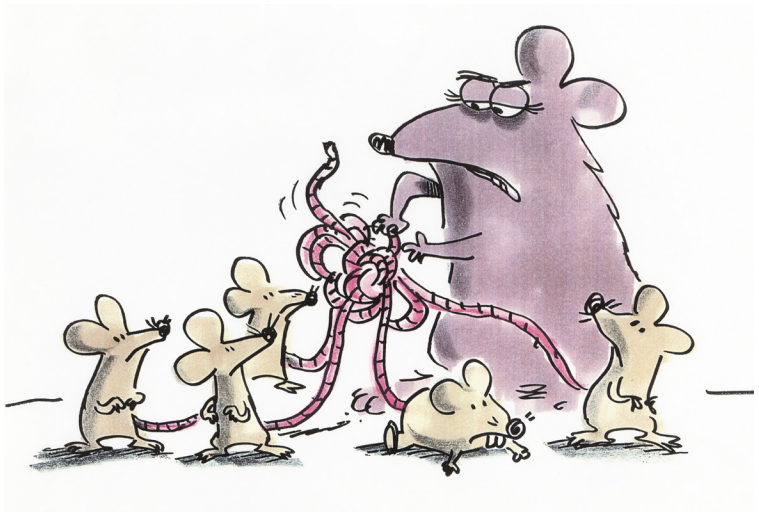


ABOVE
Jeff Pidgeon, marker

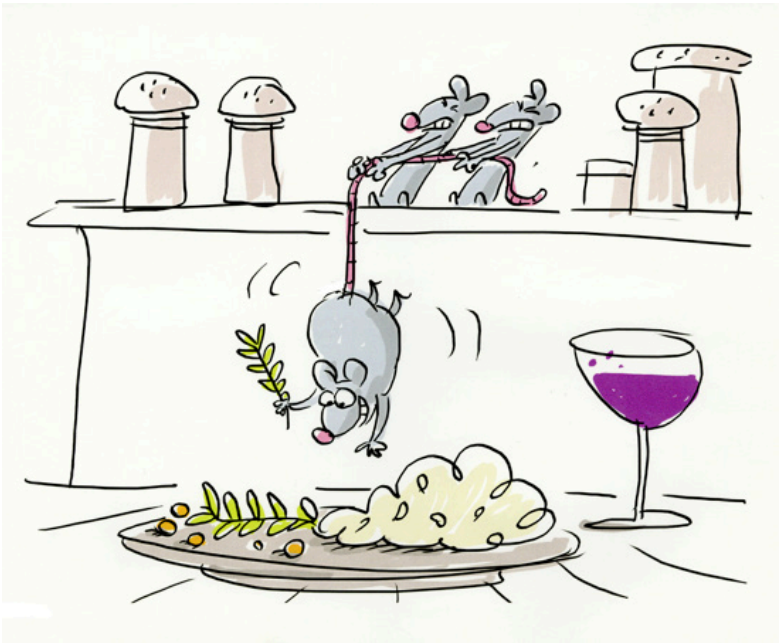
TOP RIGHT AND RIGHT
Matthew Luhn, digital

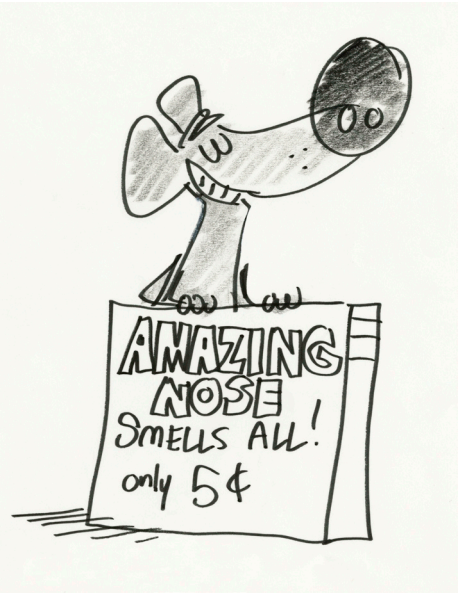
Matthew Luhn, digital

Matthew Luhn, pen, marker, and pencil



Matthew Luhn, pen, marker, and pencil

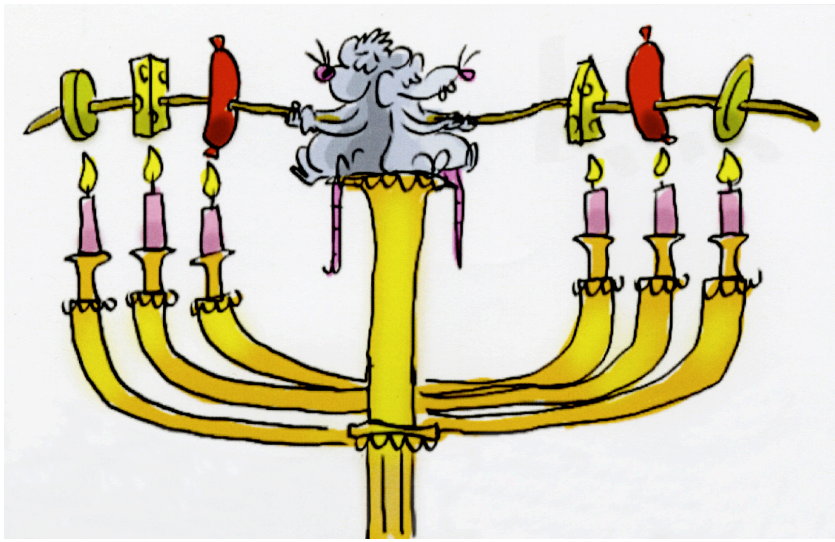




CLOCKWISE FROM TOP LEFT

Matthew Luhn, digital
Matthew Luhn, pen and pencil
Matthew Luhn, pen and colored pencil

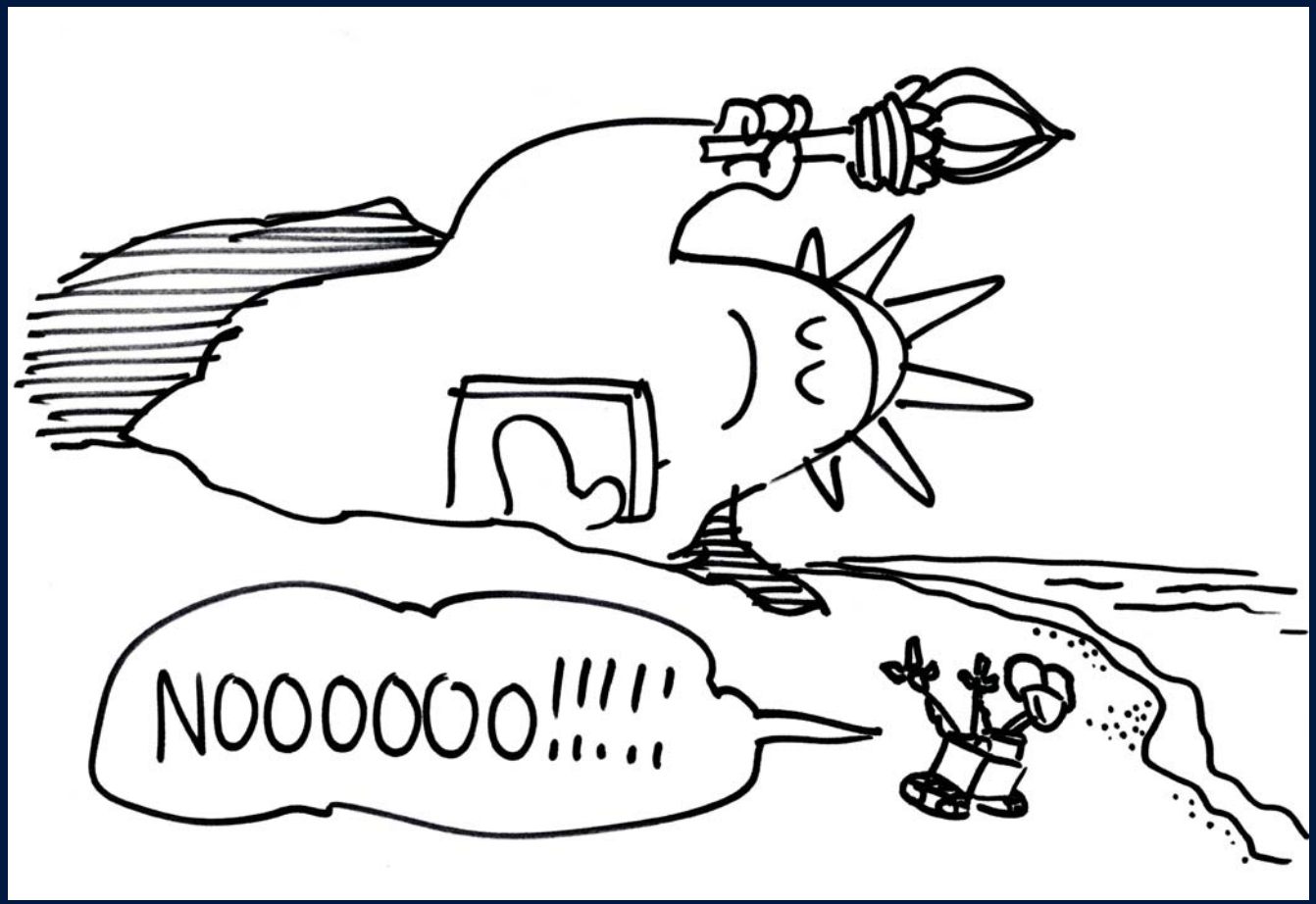
THIS PAGE
Matthew Luhn, digital



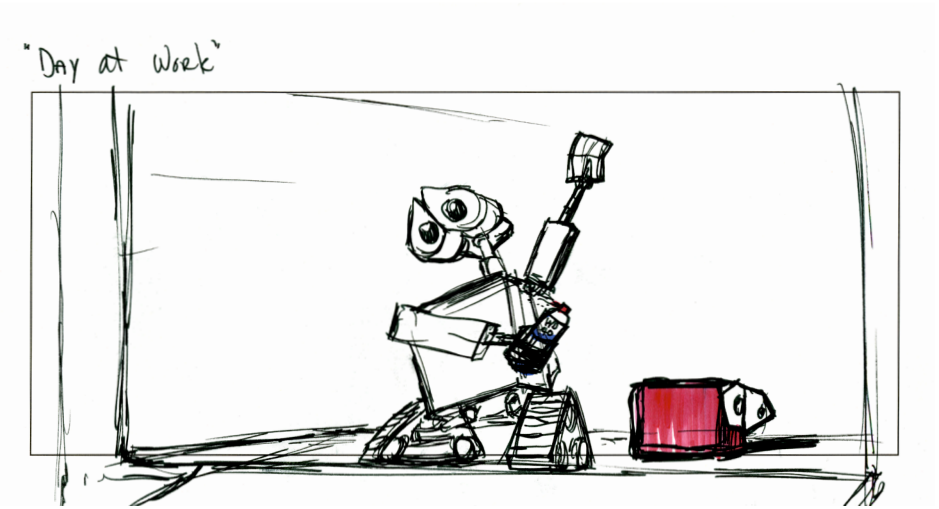
ABOVE
Jason Deamer, marker

TOP RIGHT AND RIGHT
Matthew Luhn, digital

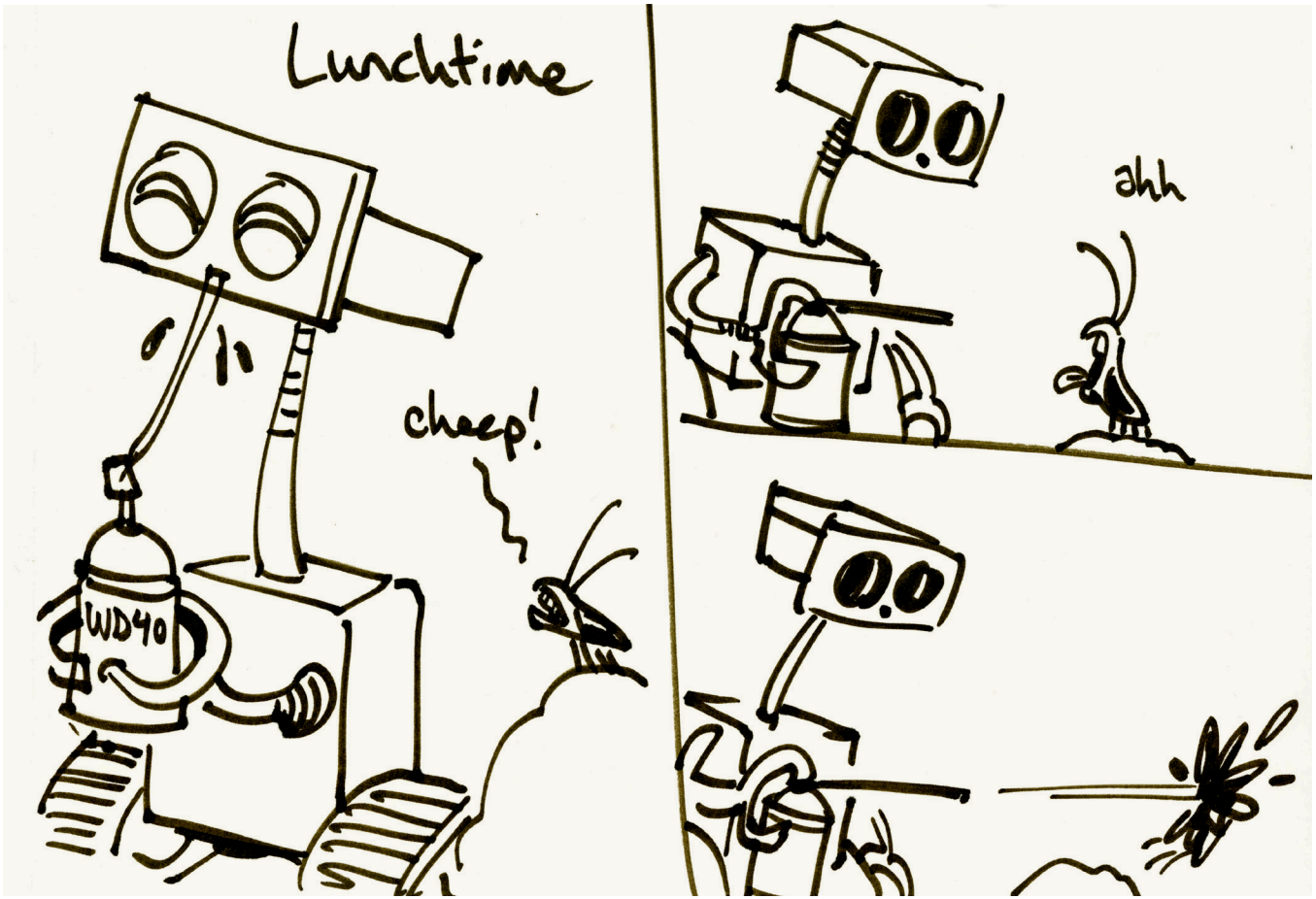
Disney · PIXAR
WALL·E



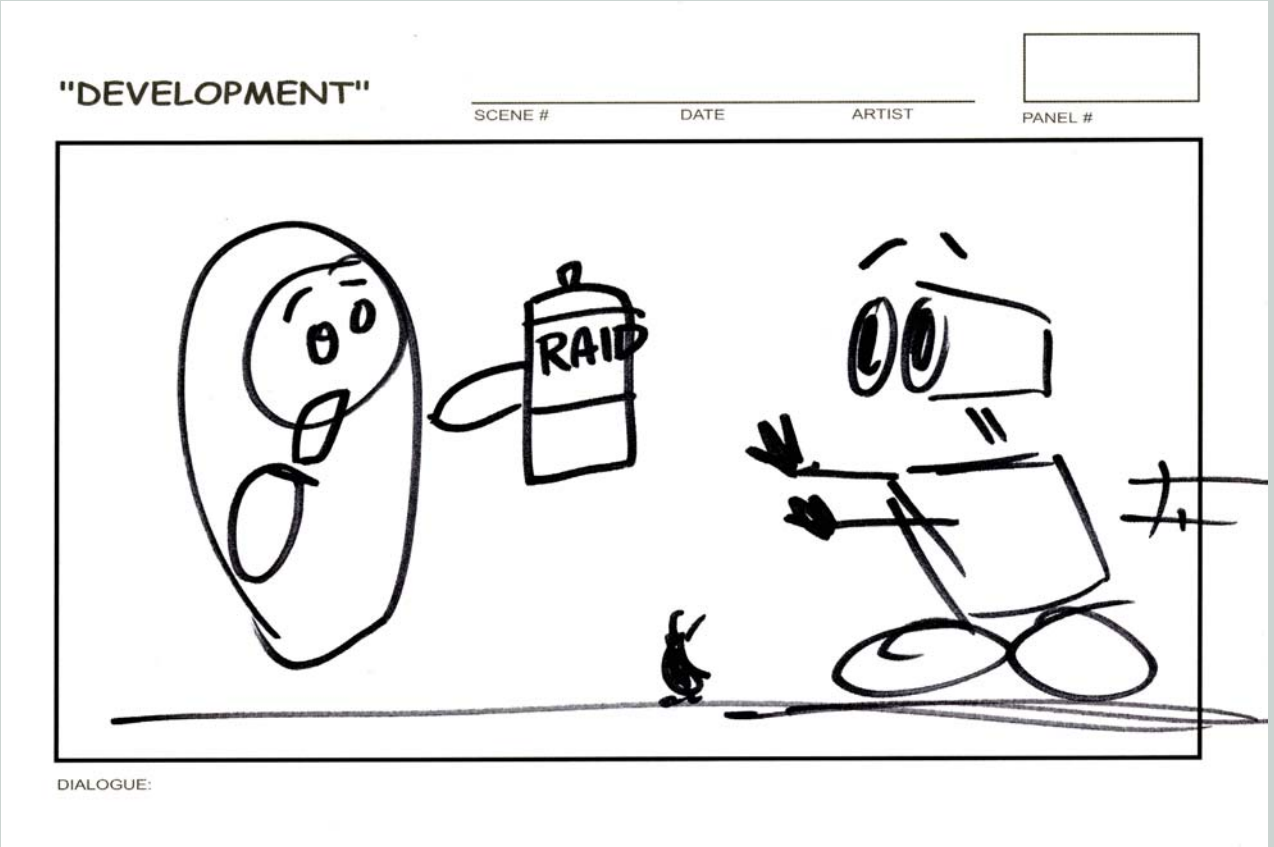
OPPOSITE AND ABOVE
Jeff Pidgeon, marker



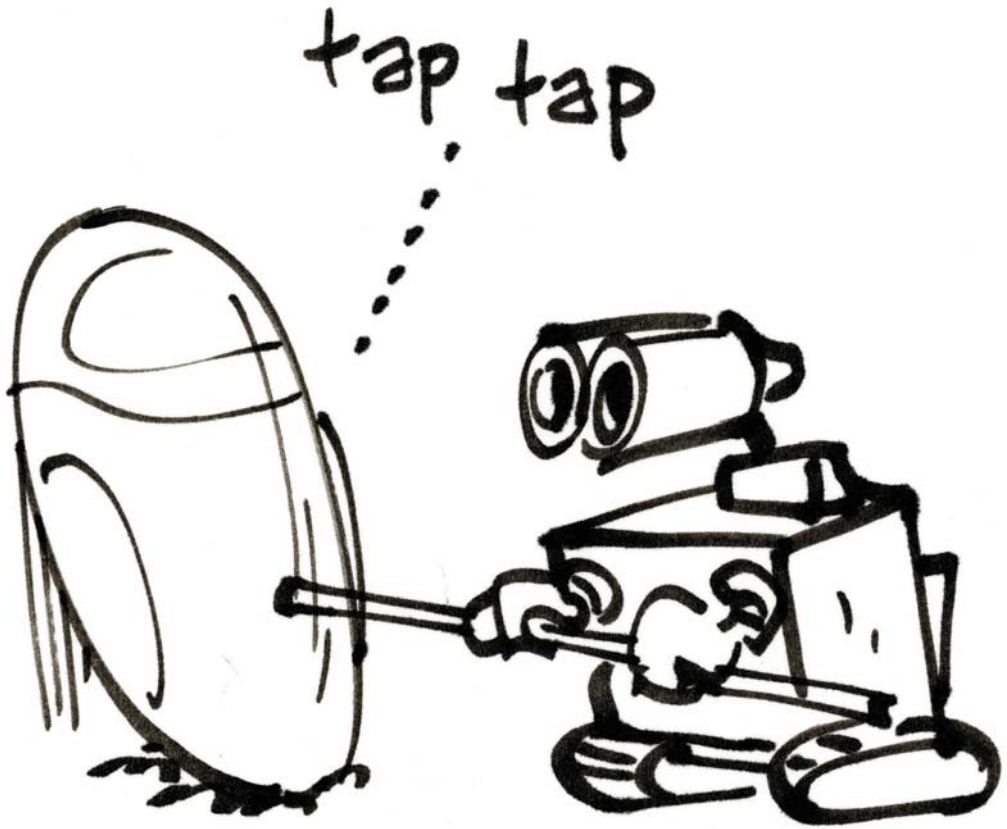
Max Brace, pen and marker



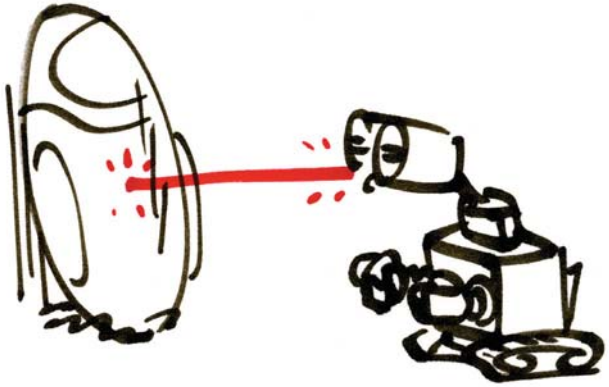
Jeff Pidgeon, marker

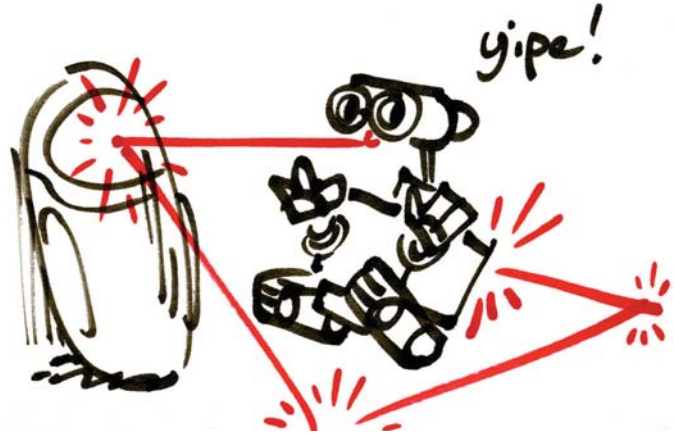


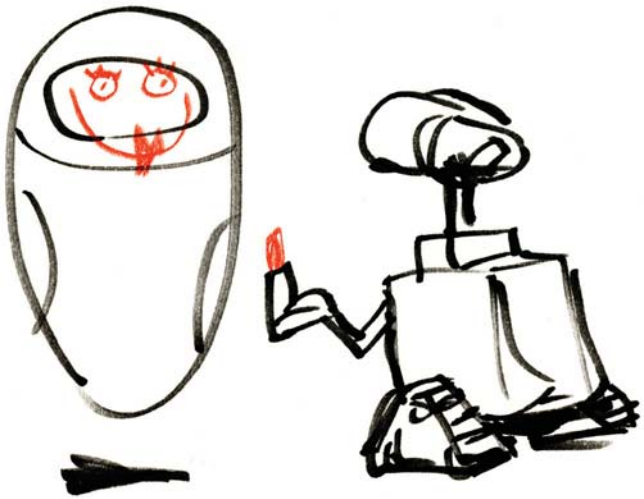
Jim Reardon, marker



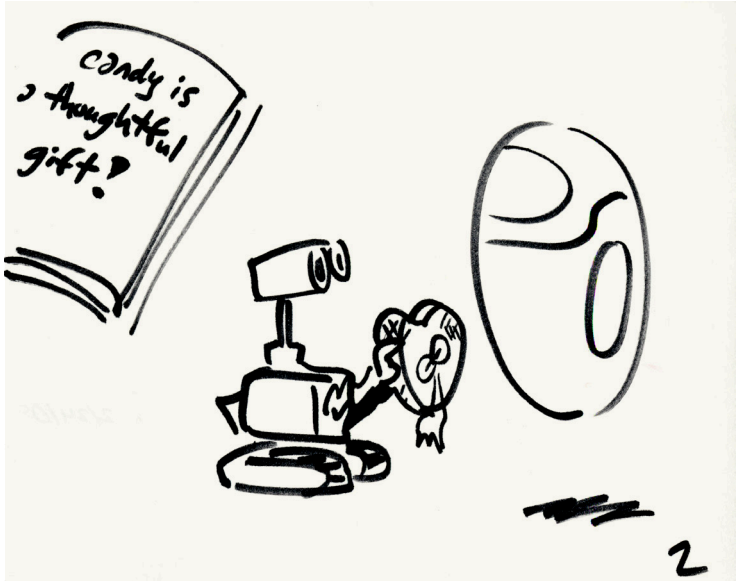
THIS SPREAD
Jeff Pidgeon, marker




yipe!

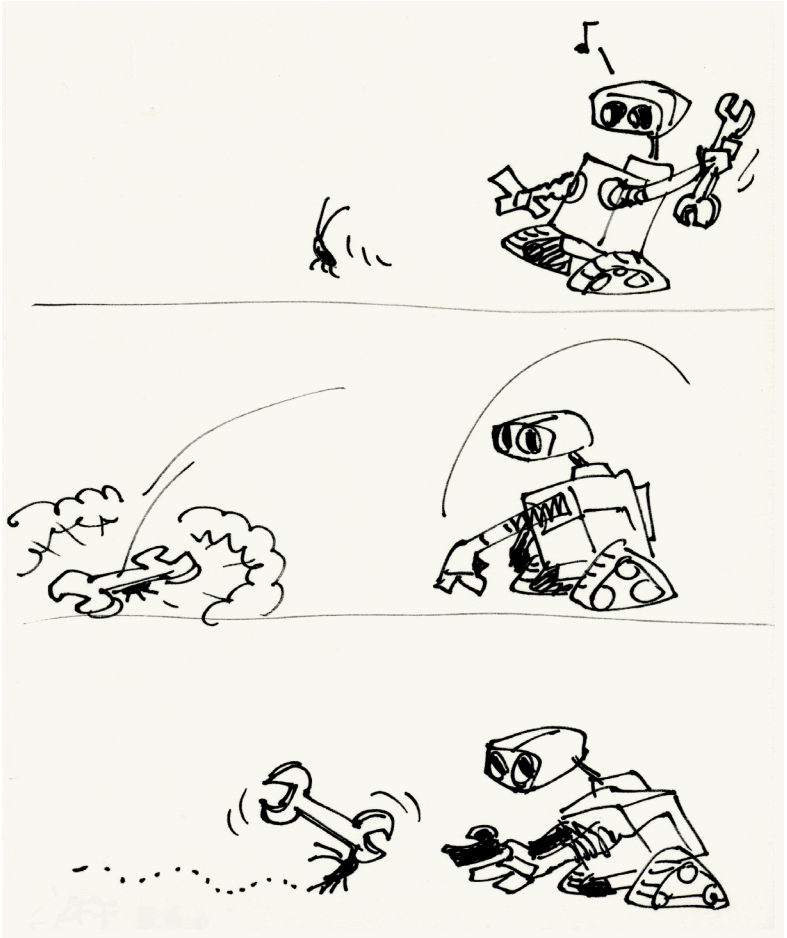


out there....

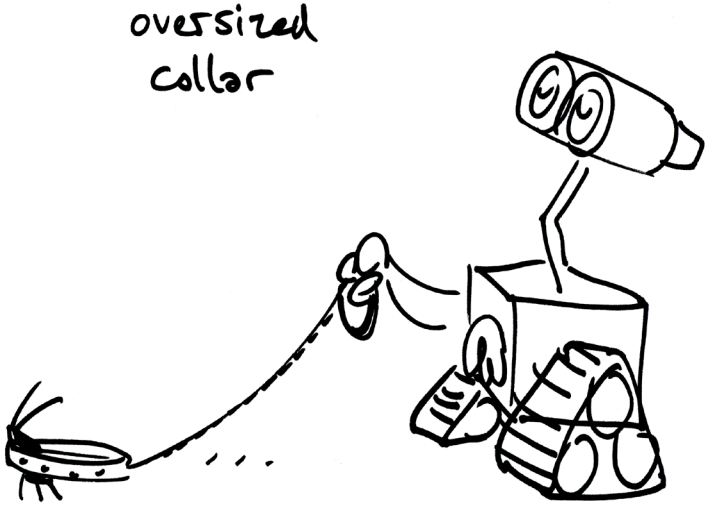


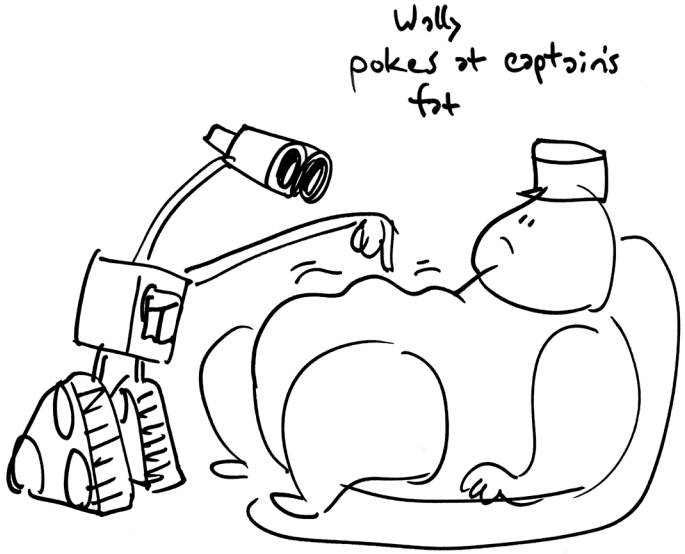
THIS SPREAD
Jeff Pidgeon, marker

This series of gags comes from a classic short film structure called "Try and Fail." Sometimes the main character comes up with a series of ideas to achieve his/her goal, and sometimes an instruction book is used to set up each "Try." When EVE goes into shutdown mode, I thought WALL·E could dig up an old "How to Be Romantic" book and try to coax her out. My thought was that some of the humor and charm would come from the fact that WALL·E would only have trash items at his disposal! —Jeff Pidgeon



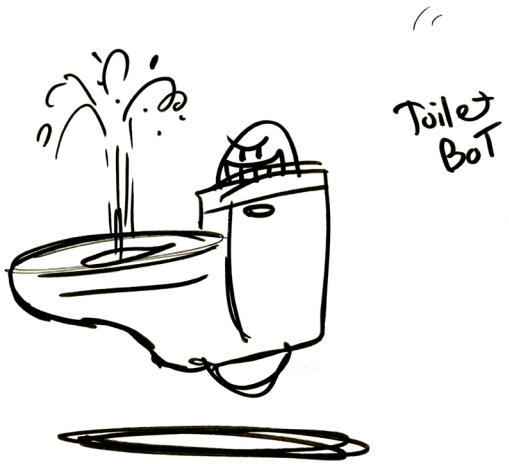
THIS PAGE
Jeff Pidgeon, pen

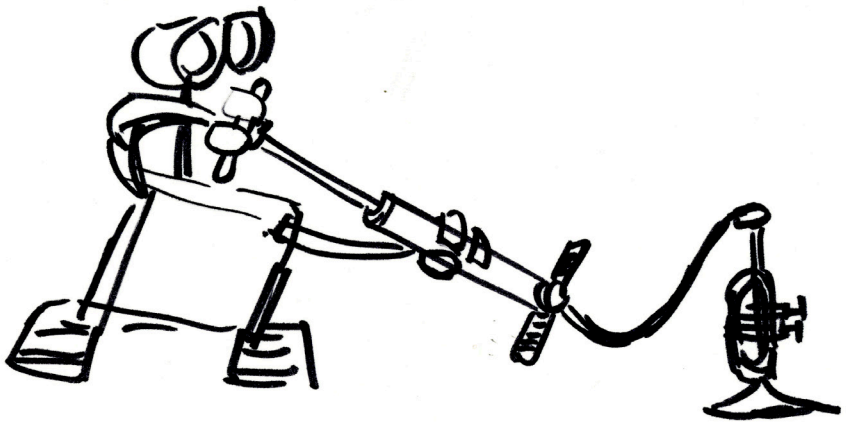




ABOVE
Jeff Pidgeon, pen

RIGHT
Nate Stanton, pen

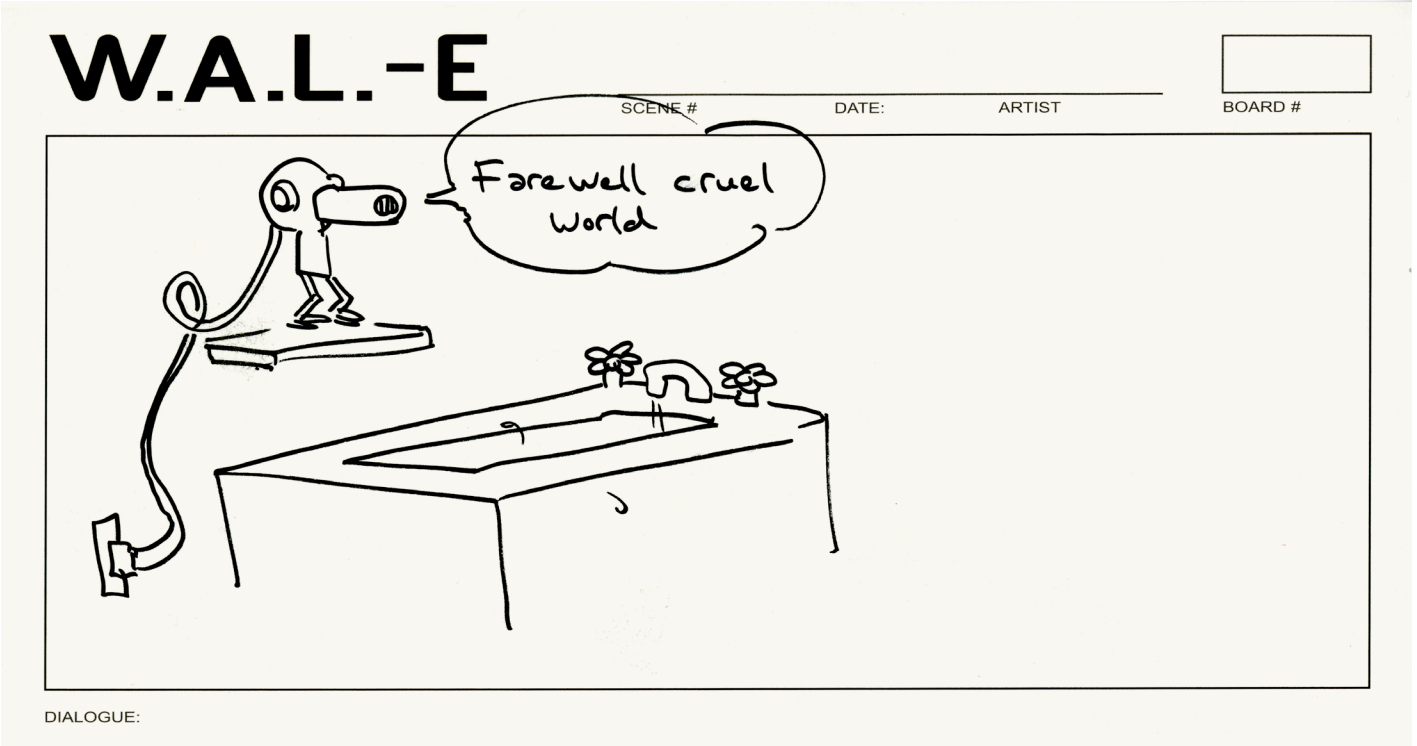




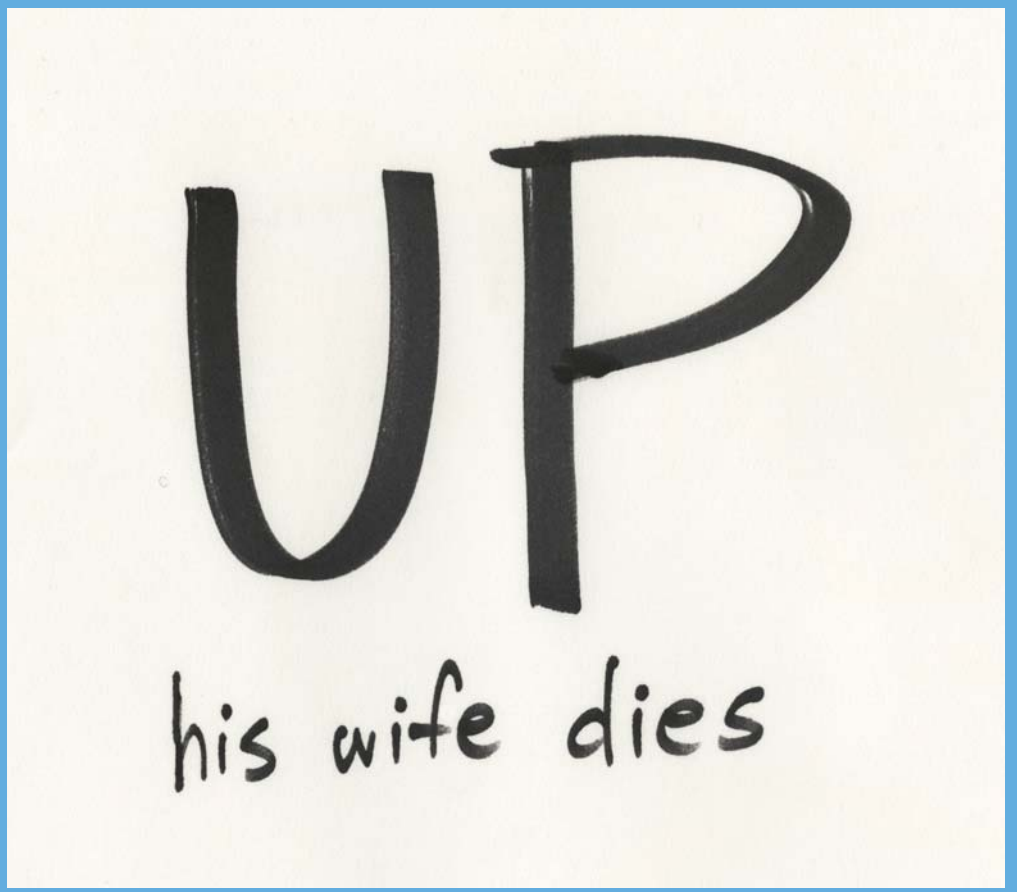
TOP LEFT
Jim Reardon, pen

ABOVE
Jeff Pidgeon, china marker

LEFT
Jim Reardon, marker



THIS PAGE
Jeff Pidgeon, pen



Teddy Newton, marker

Patrick McDonnell, pen and watercolor

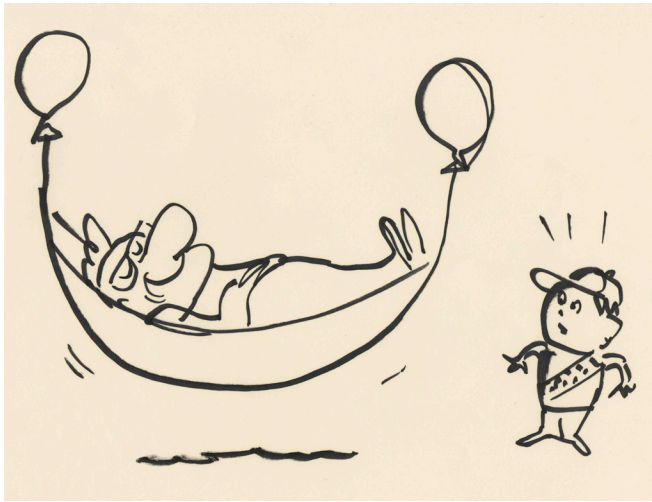
Pete Docter, marker and colored pencil

This was the first drawing I did after Bob Peterson and I talked of doing a film about a grouchy old man. The fact that he sold happy, fun, colorful balloons seemed like a funny contrast to his demeanor—and also helped explain where he gets the goods to float his house. —Pete Docter

Pete Docter, marker

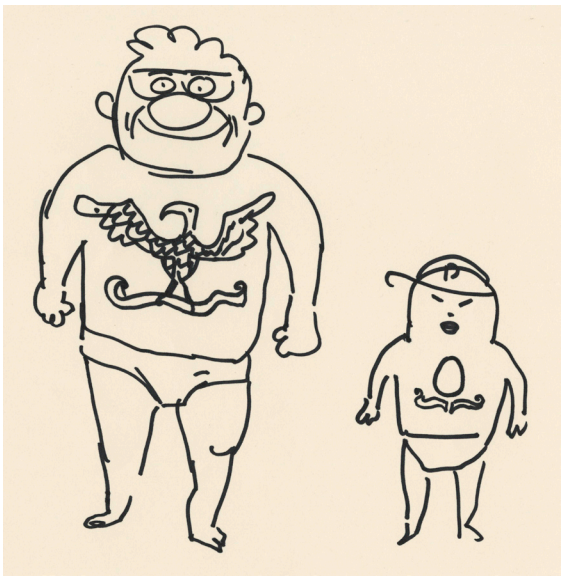
I did a whole series of scribbles like these, exploring Carl's habits and mannerisms, trying to get a handle on who he was before we wrote the script.
—Pete Docter

THIS PAGE
Teddy Newton, pen



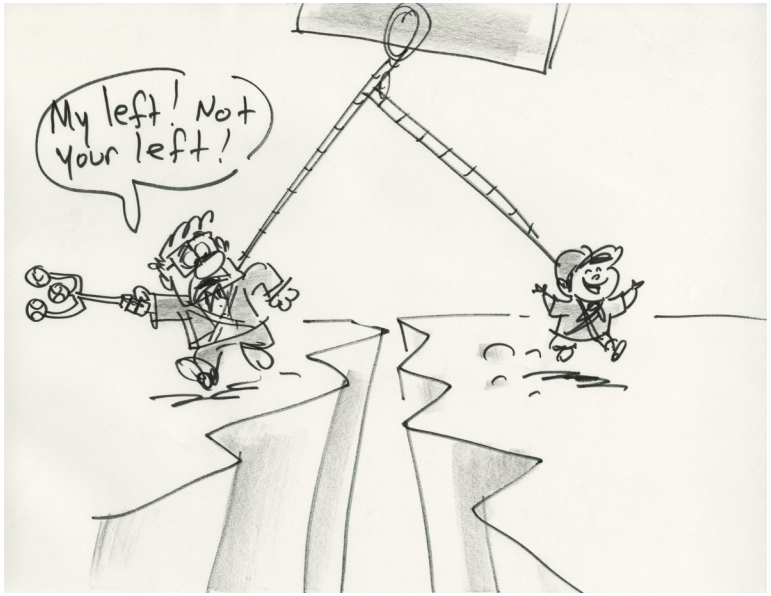
Teddy Newton, marker

Teddy Newton, pen and marker



Teddy Newton, pen

Teddy Newton, pen and marker

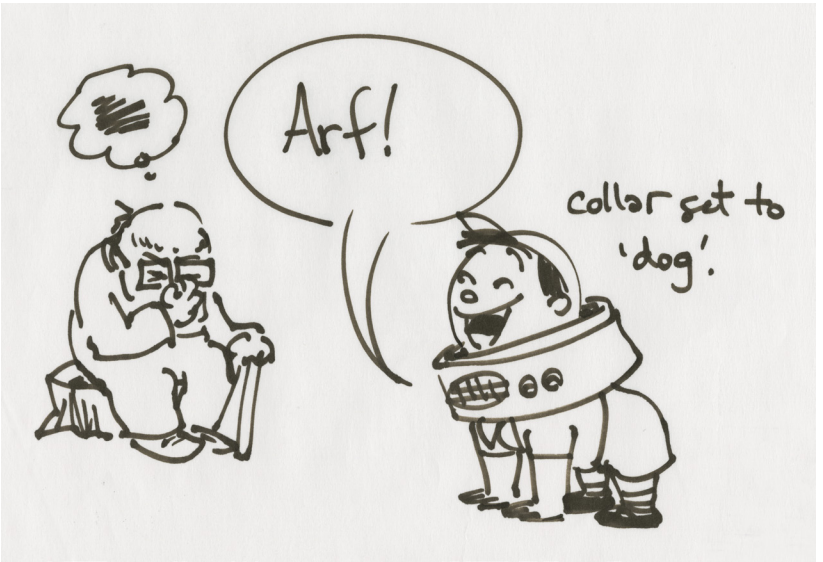


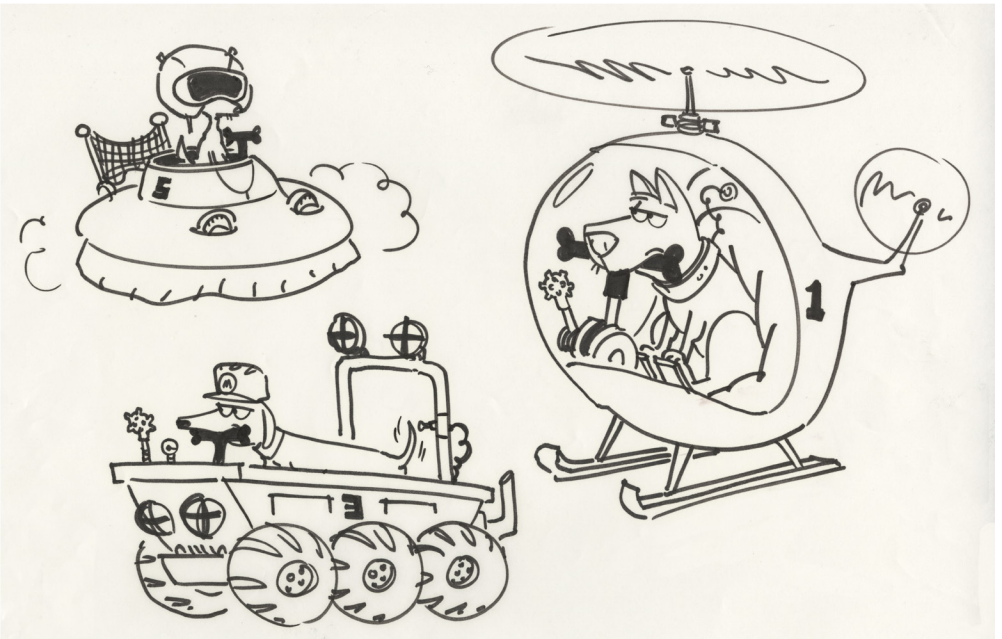
Matthew Luhn, pen and pencil

Ken Bruce, pen and pencil

Teddy Newton, pen

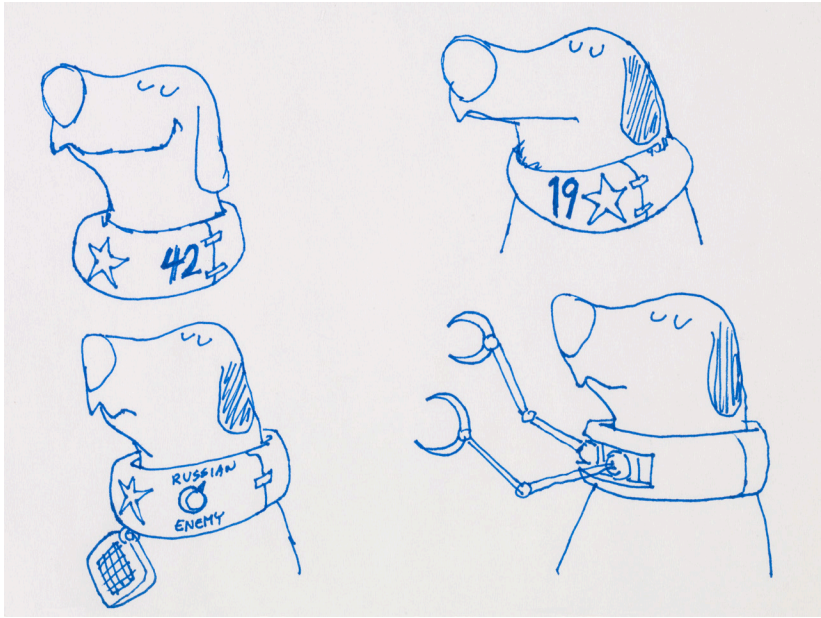
THIS PAGE
Jeff Pidgeon, marker

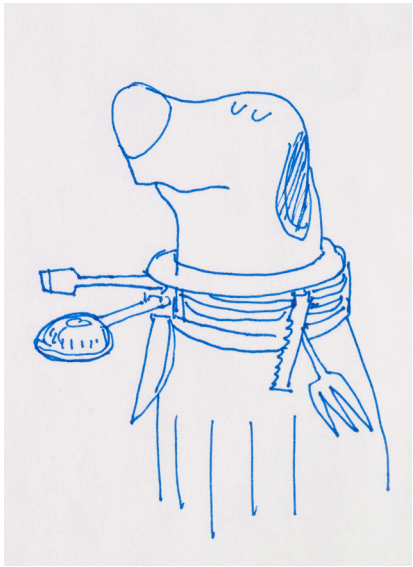


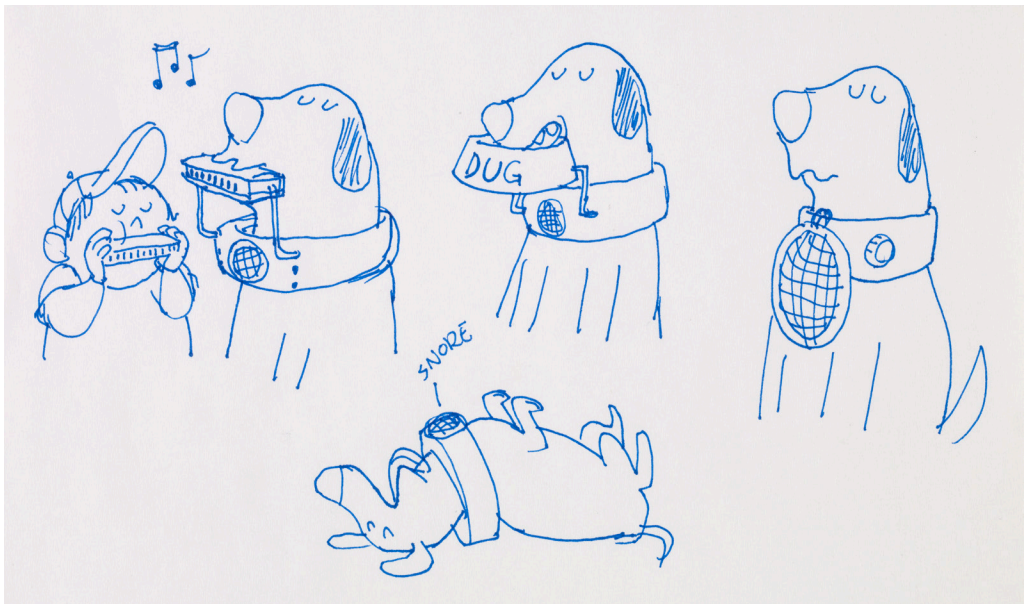


THIS PAGE
Jeff Pidgeon, marker

OPPOSITE
Peter Sohn, pen


42
19
RUSSIAN
ENEMY

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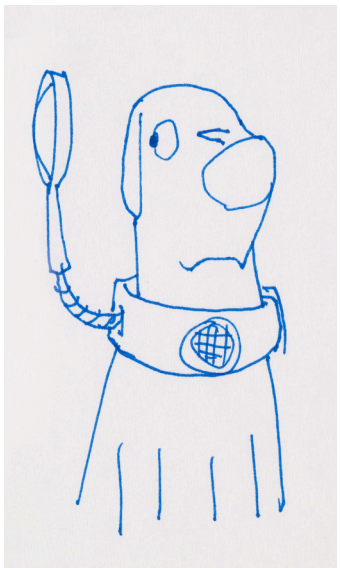
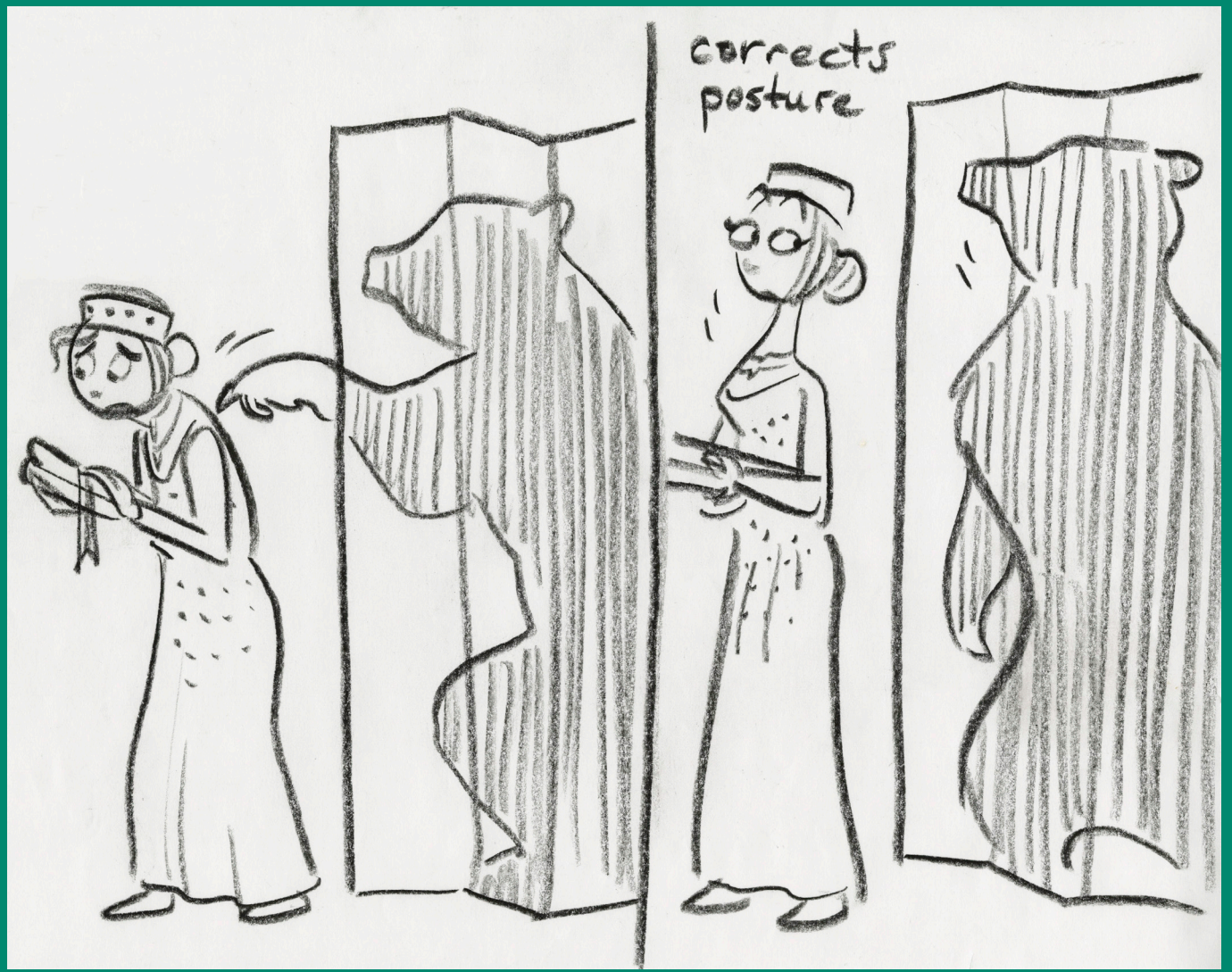


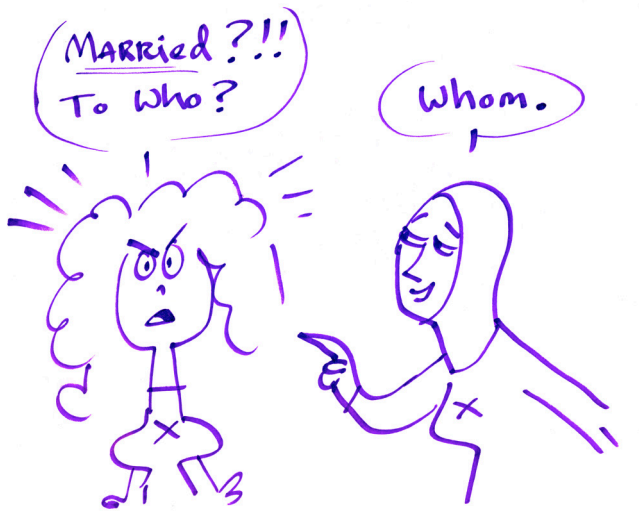
Disney · PIXAR
BRAVE

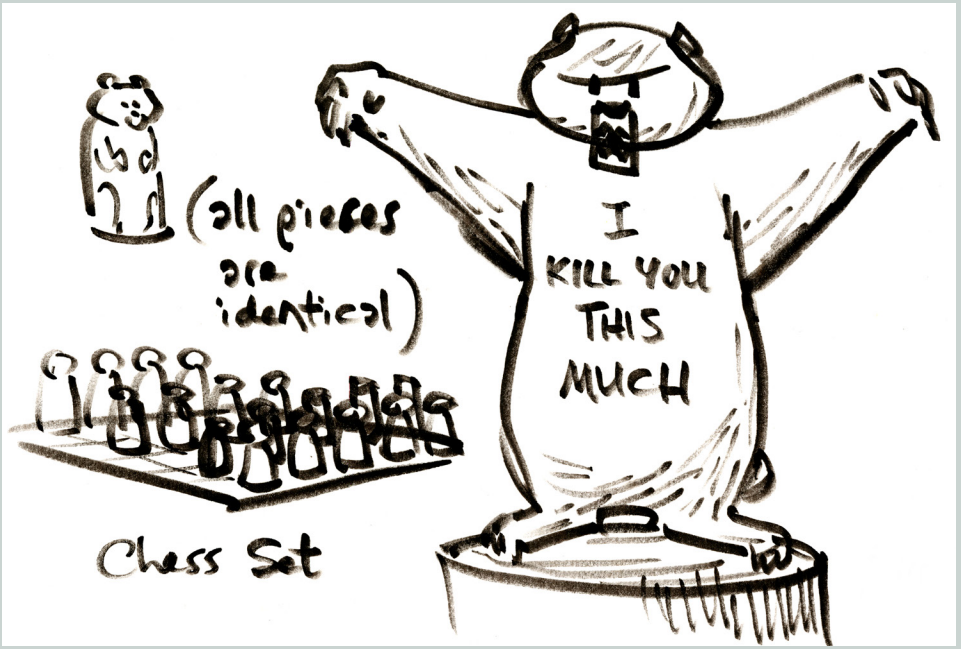


ABOVE
Teddy Newton, marker

RIGHT
Jeff Pidgeon, marker

OPPOSITE
Jeff Pidgeon, china marker

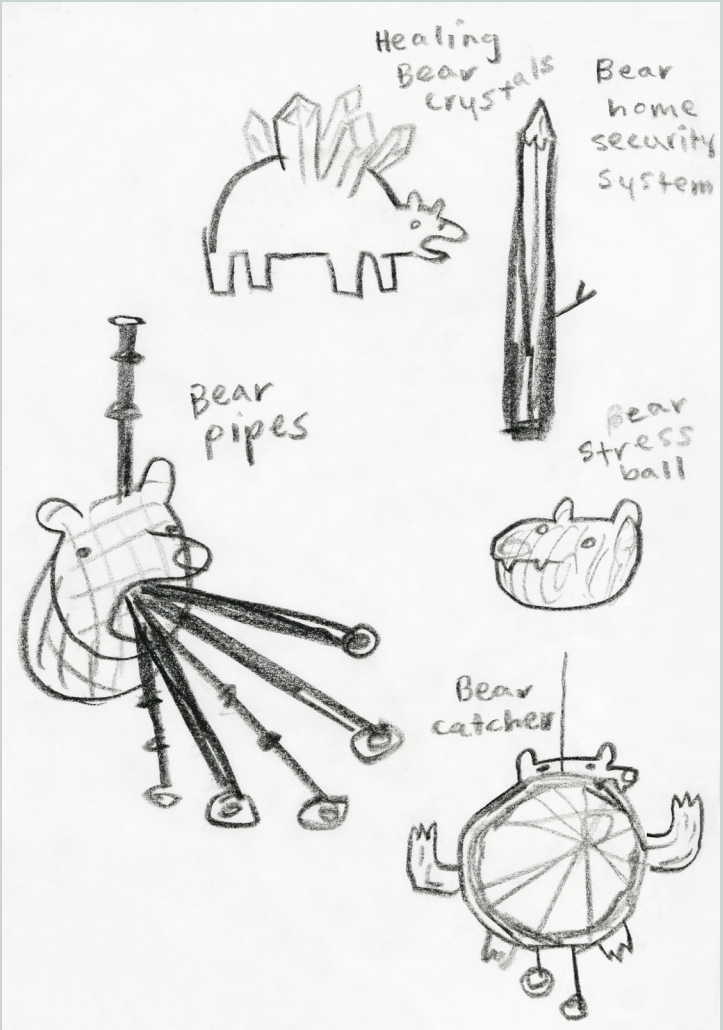




TOP LEFT AND LEFT
Jeff Pidgeon, marker

TOP RIGHT
Jeff Pidgeon, pencil

ABOVE
Erik Benson, pencil



THIS PAGE

Erik Benson, pencil

These are souvenirs for the old witch's hut in *Brave*. Inspired by the many quality items I have purchased at old witch's huts inside airports. —Erik Benson

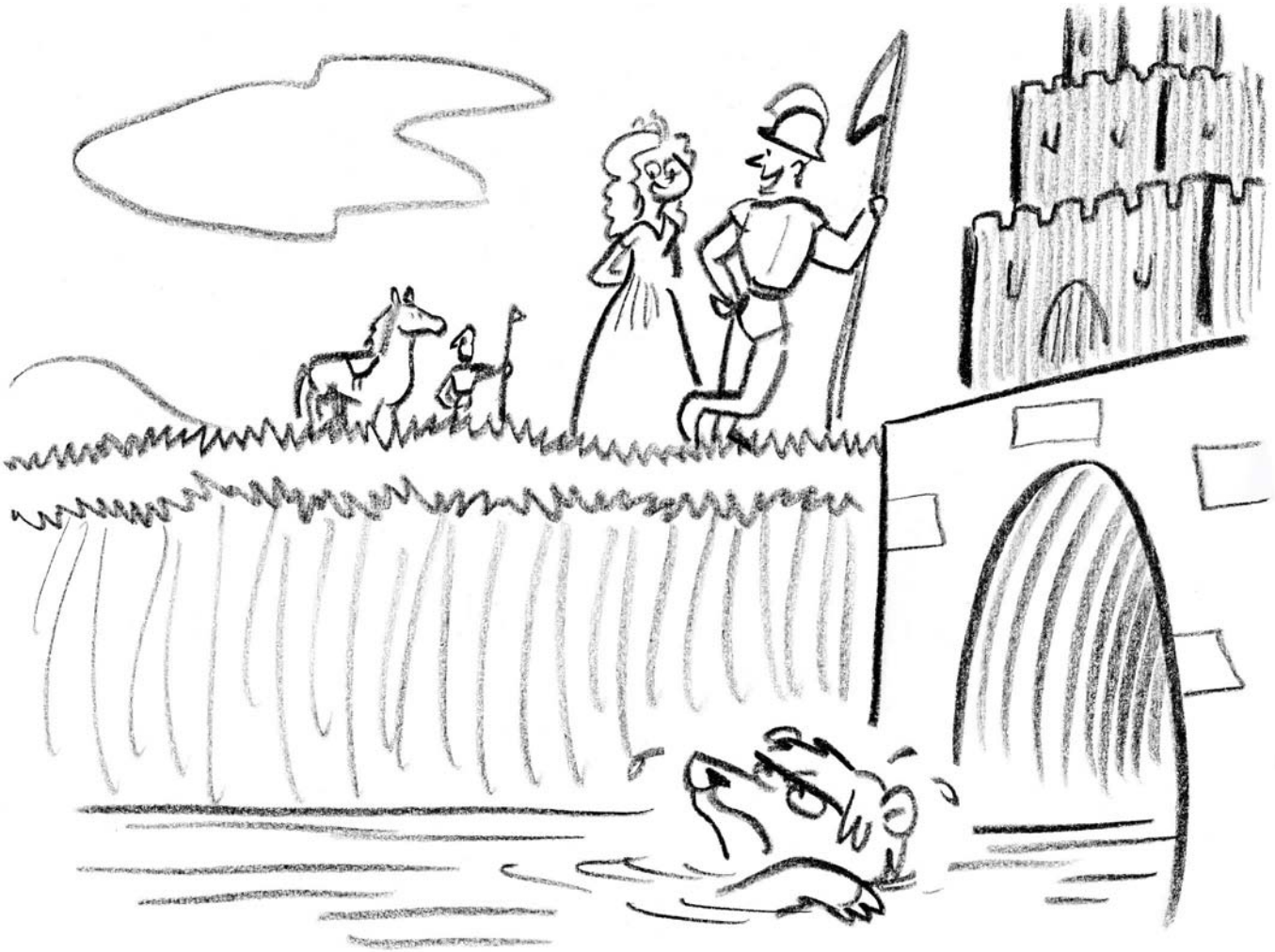
THIS SPREAD

Valerie LaPointe, digital

How would Merida's brothers scare or distract the guards in order for Merida and her mother to escape? That was the challenge for these gags, with the limitation of what would be available as props and settings in a medieval-like castle. —Valerie LaPointe

THIS PAGE
Jeff Pidgeon, china marker and marker

Jeff Pidgeon, china marker



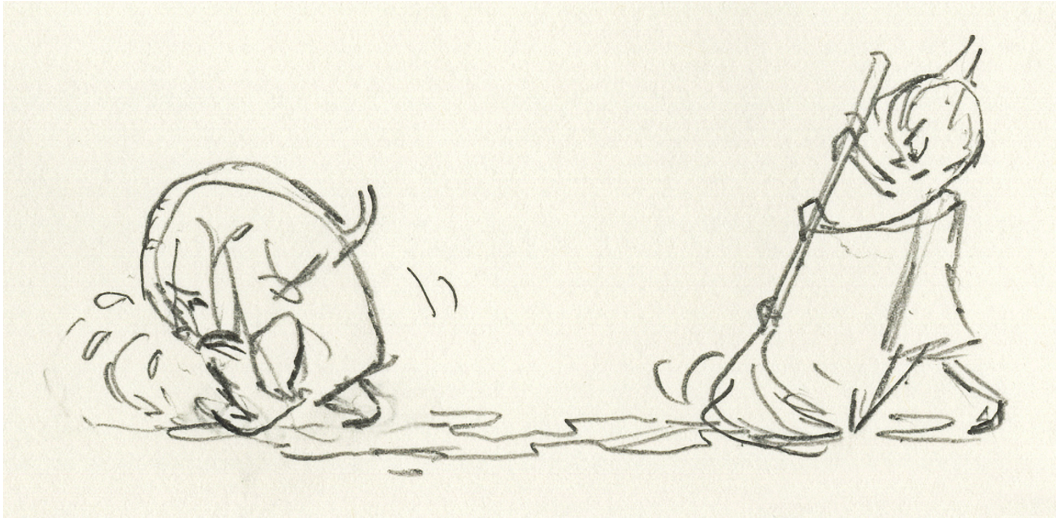
THIS SPREAD
Jeff Pidgeon, china marker

Josh Cooley, marker and pencil

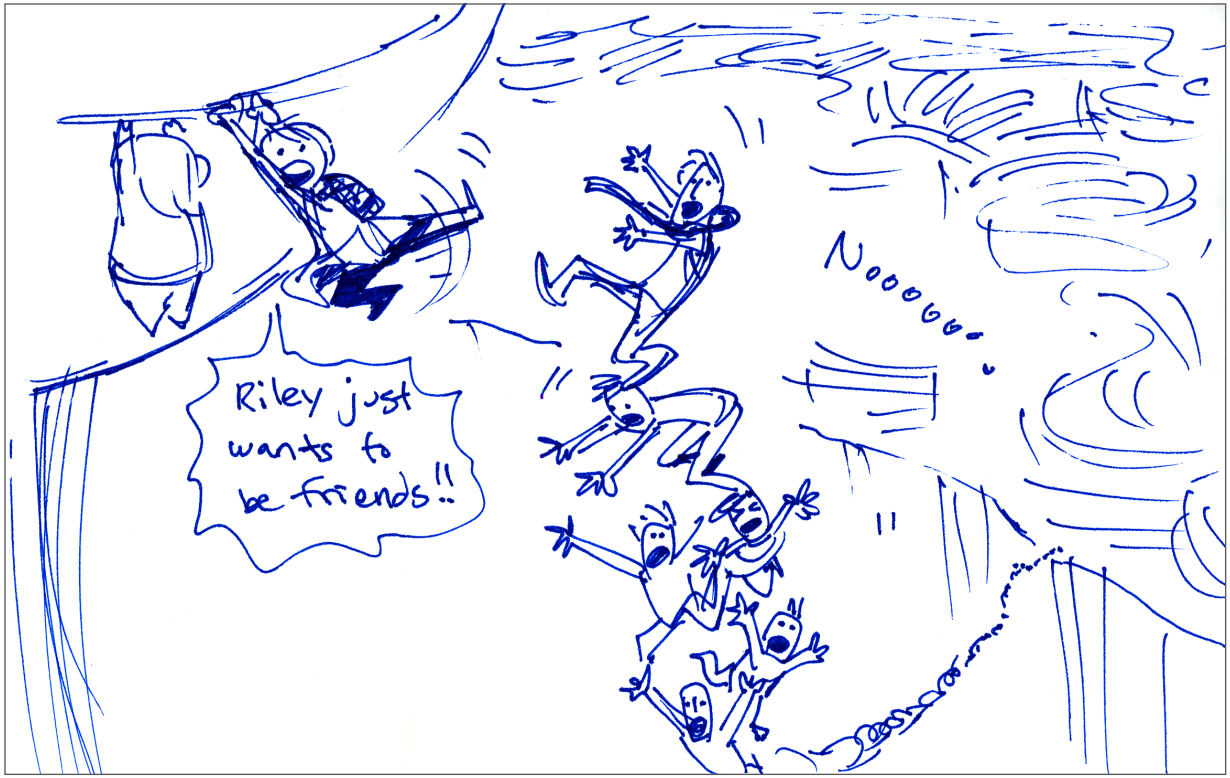
THIS PAGE
Daniel Chong, marker

Daniel Chong, pen

Unknown artist, pencil



THIS PAGE
Tony Fucile, pencil



Domee Shi, pen

You never see it onscreen, but most of the imaginary boyfriends Joy created to get back to Headquarters must have ended up in the Memory Dump. In the story room, we felt bad about that until we remembered . . . they would die for Riley. And they're imaginary.
—Josh Cooley

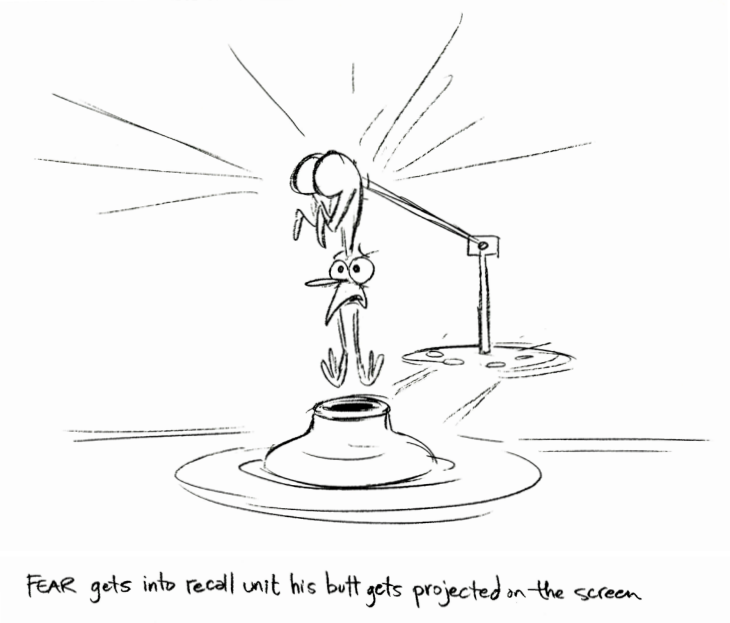
Tony Fucile, pencil

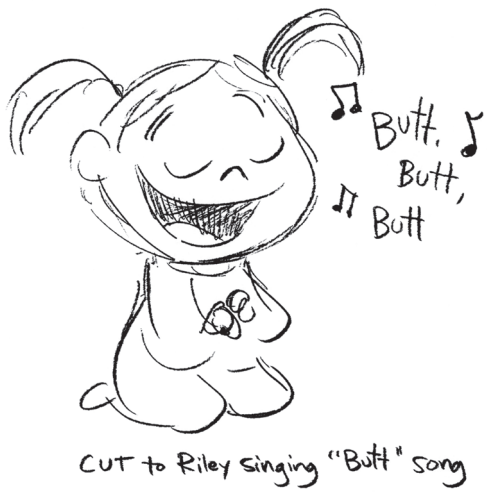
Daniel Chong, marker

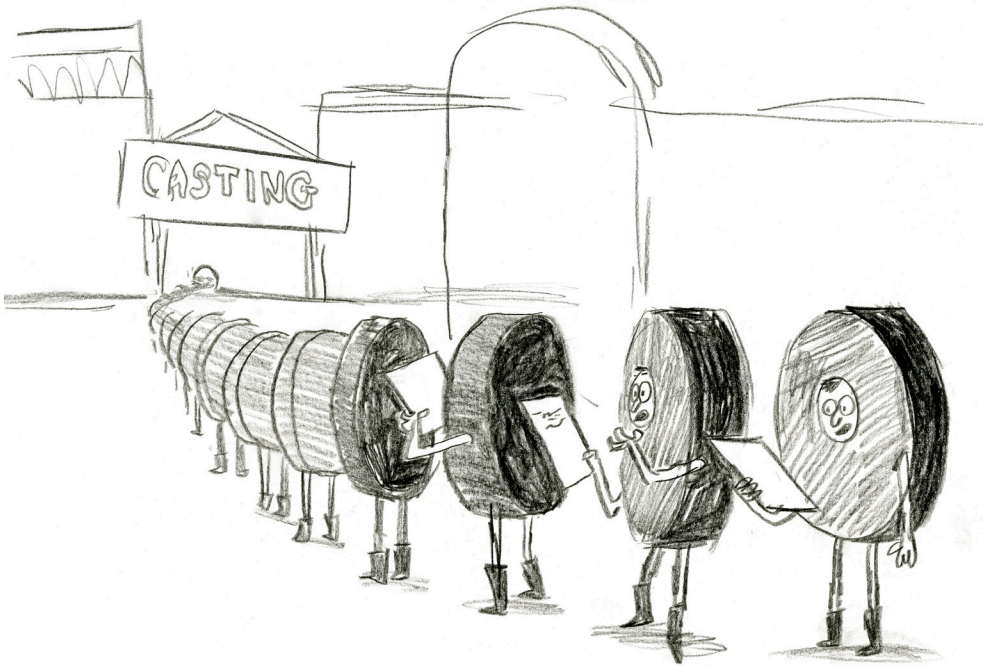
Yung-Han Chang, marker

RIGHT
Domee Shi, marker

BELOW
Tony Rosenast, pen







ABOVE
Vlad Kooperman, pencil

RIGHT
Matt Jones, marker

THIS SPREAD

Valerie LaPointe, pen and watercolor

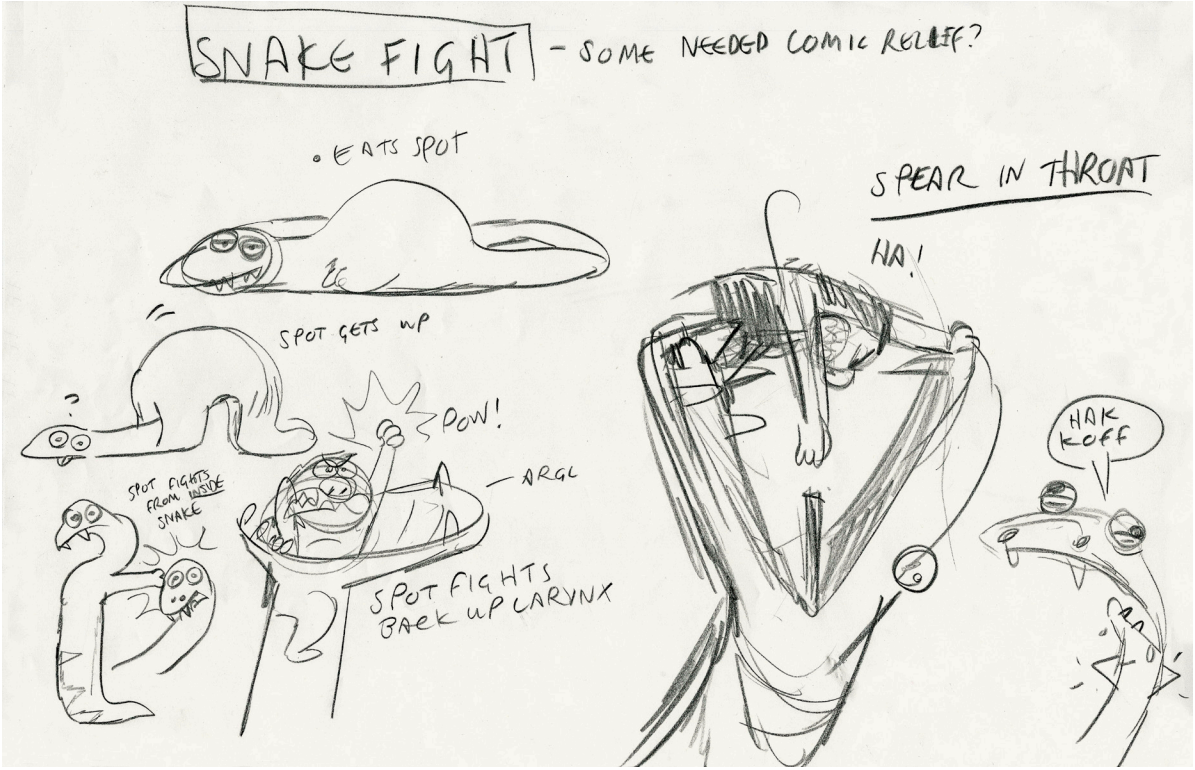
Riley's story shifted a lot in the early stages of developing *Inside Out*. One of my particular favorites was when it was about Riley's relationship with her long-time best friend. I drew ideas directly from my own memories of playing with my close friends and cousins when I was young. Small, humorous moments are often the best way to make a character specific and original. —Valerie LaPointe

TICKETS on SALE
DANCE SHOW TODAY

LEMONAID
50¢

Hot COCO
50¢

Disney · PIXAR
THE GOOD DINOSAUR

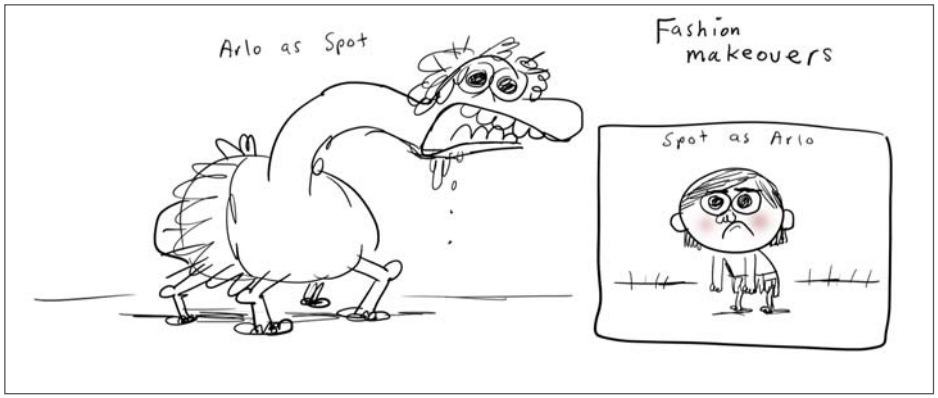


LEFT
J.P. Vine, pencil

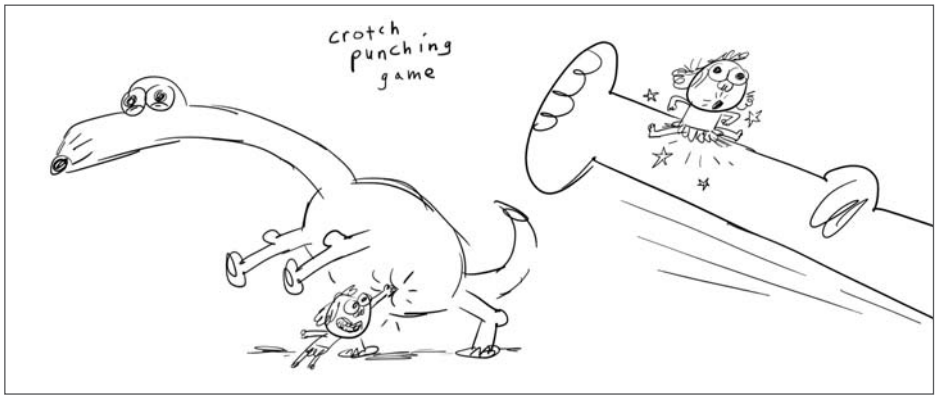
BELOW
Louise Smythe, digital

OPPOSITE
Kelsey Mann, marker

This is the first gag drawing I ever did on the show. I was searching for entertaining ways to see Arlo helping out on the farm. I have no idea why I thought he would have hands with fingers. With gag drawings, it's more about the idea and the joke. At least that's what I keep telling people to avoid them realizing that I'm just plain lazy. —Kelsey Mann

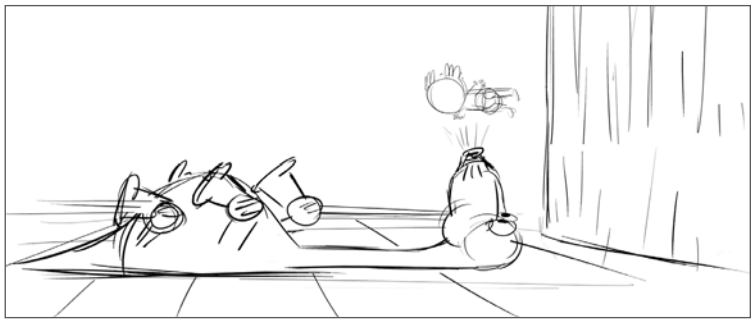


Erik Benson, digital



Erik Benson, digital

Erik Benson, digital

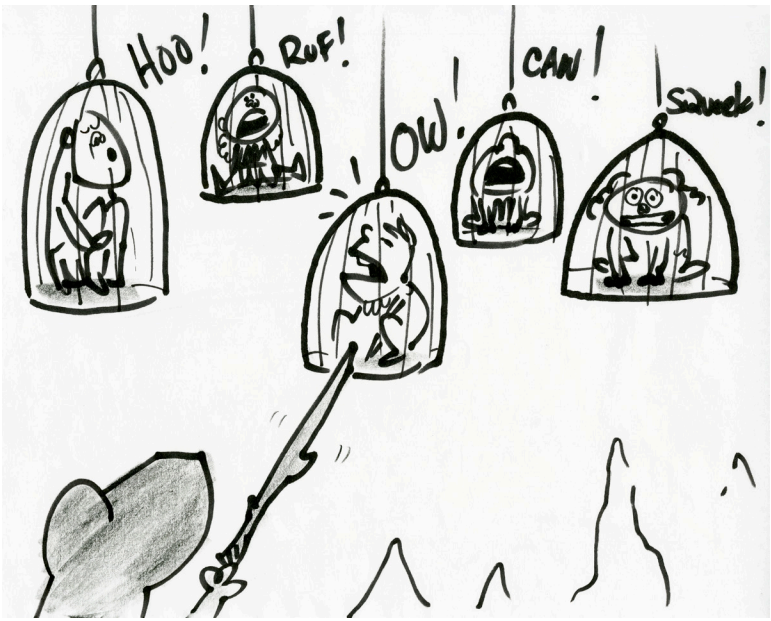


Edgar Karapetyan, digital

ABOVE
Louise Smythe, digital

RIGHT
Erik Benson, pencil

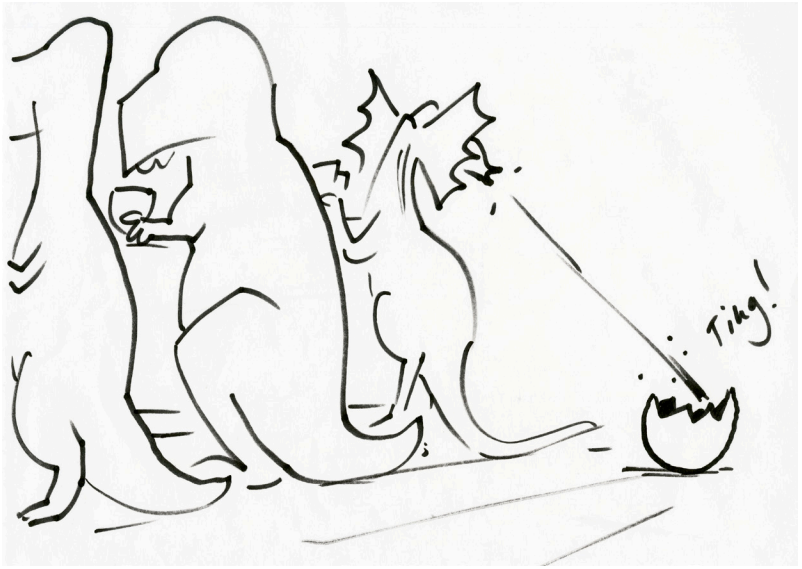
Austin Madison, digital



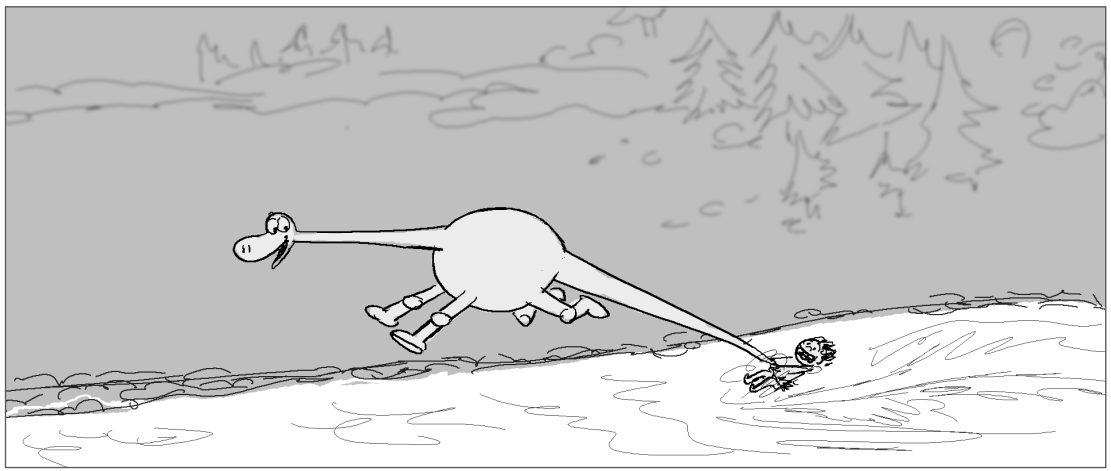
LEFT
Mark Walsh, marker and pencil

We struggled with the humans for a long time. As you do in story, you explore all avenues. Like the one where dinosaurs keep humans locked up in cages and poke at them with spears in a rhythmic pattern to make their screams produce music. Come to think of it, I'm not sure why we didn't go this route. Kids love human torture. —Kelsey Mann

Kelsey Mann, marker

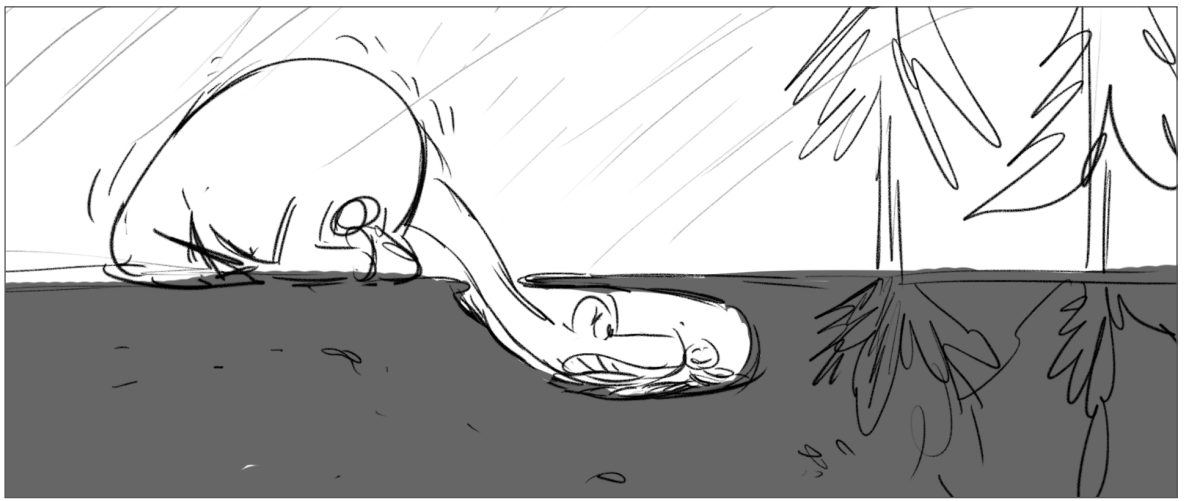


Mark Walsh, marker

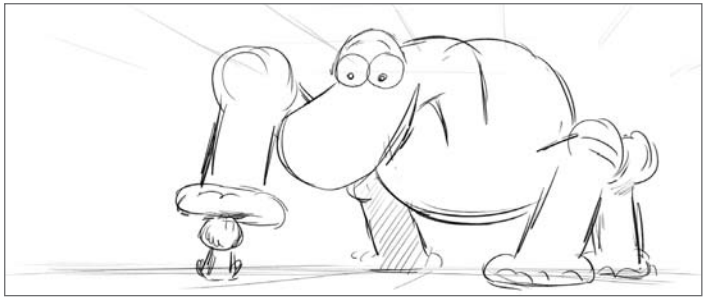


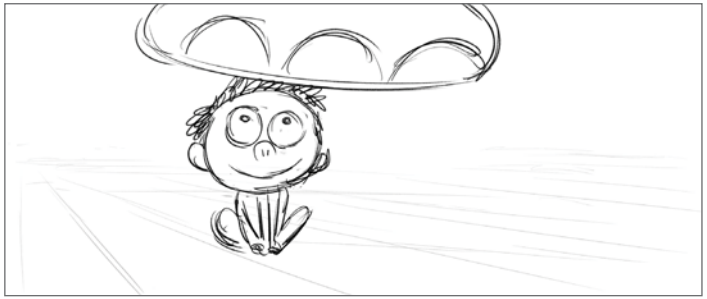
Valerie LaPointe, digital

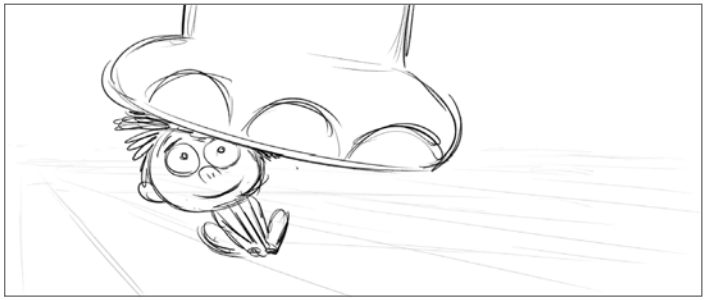
Rosana Sullivan, digital

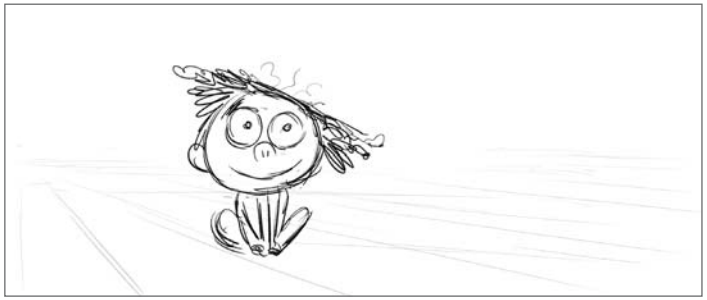


Gleb Sanchez-Lobashov, digital



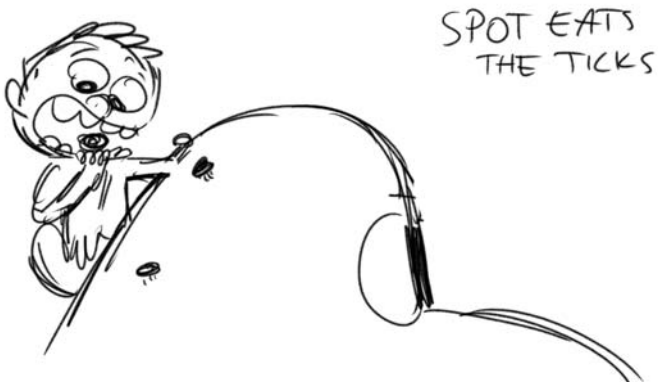






THIS PAGE

Gleb Sanchez-Lobashov, digital



Acknowledgments

Thanks to all of the filmmakers who ever did battle behind the Pixar story room doors:

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Mike Cachuela
Adam Campbell
Jim Capobianco
Doug Carney
Enrico Casarosa
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Vlad Kooperman
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Brian Larsen
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Lauren MacMullan
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Tony Maki
Kelsey Mann
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Peter Sohn
Andrew Stanton
Nate Stanton
Rosana Sullivan
Nick Sung
Doug Sweetland
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Bowbay Pellicano
Jeff Pidgeon
Juliet Roth
Shiho Tilley
Melissa Woods

–Jason Katz

Floyd Norman, marker

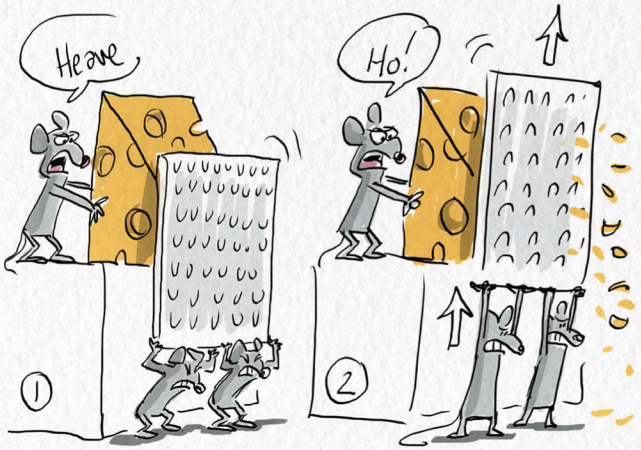
Most cartoonists are first and foremost observers. We simply watch what happens around us and put it down on paper. I've been practicing this animation tradition since the sixties at the Walt Disney Studios and continued it when I moved to Pixar in 1997. This gag is based on my animation colleagues and what usually happens after a picture wraps: we forget all the arguments and fights and suddenly we're best friends again. —Floyd Norman

About the Authors

JOHN LASSETER is a two-time Academy Award®–winning director, chief creative officer at Walt Disney and Pixar Animation Studios, and principal creative officer at Walt Disney Imagineering.

JASON KATZ is a veteran story supervisor, having worked on a number of Academy Award®–winning features, including *Finding Nemo*, *Ratatouille*, and *Toy Story 3*.

PIXAR'S FILMS ARE MANY THINGS—heartfelt, nuanced, adventuresome, timeless—but above all they are funny. The pages of this book showcase a curated selection of gags and story ideas from the last twenty-five years of filmmaking, from *Toy Story* to *The Good Dinosaur*, including iconic moments as well as inside jokes that never made it to the screen. The drawings, doodles, and storyboards in the book reveal the moment a spark of an idea takes shape and turns into something the world can enjoy. Welcome to the Pixar story room.



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